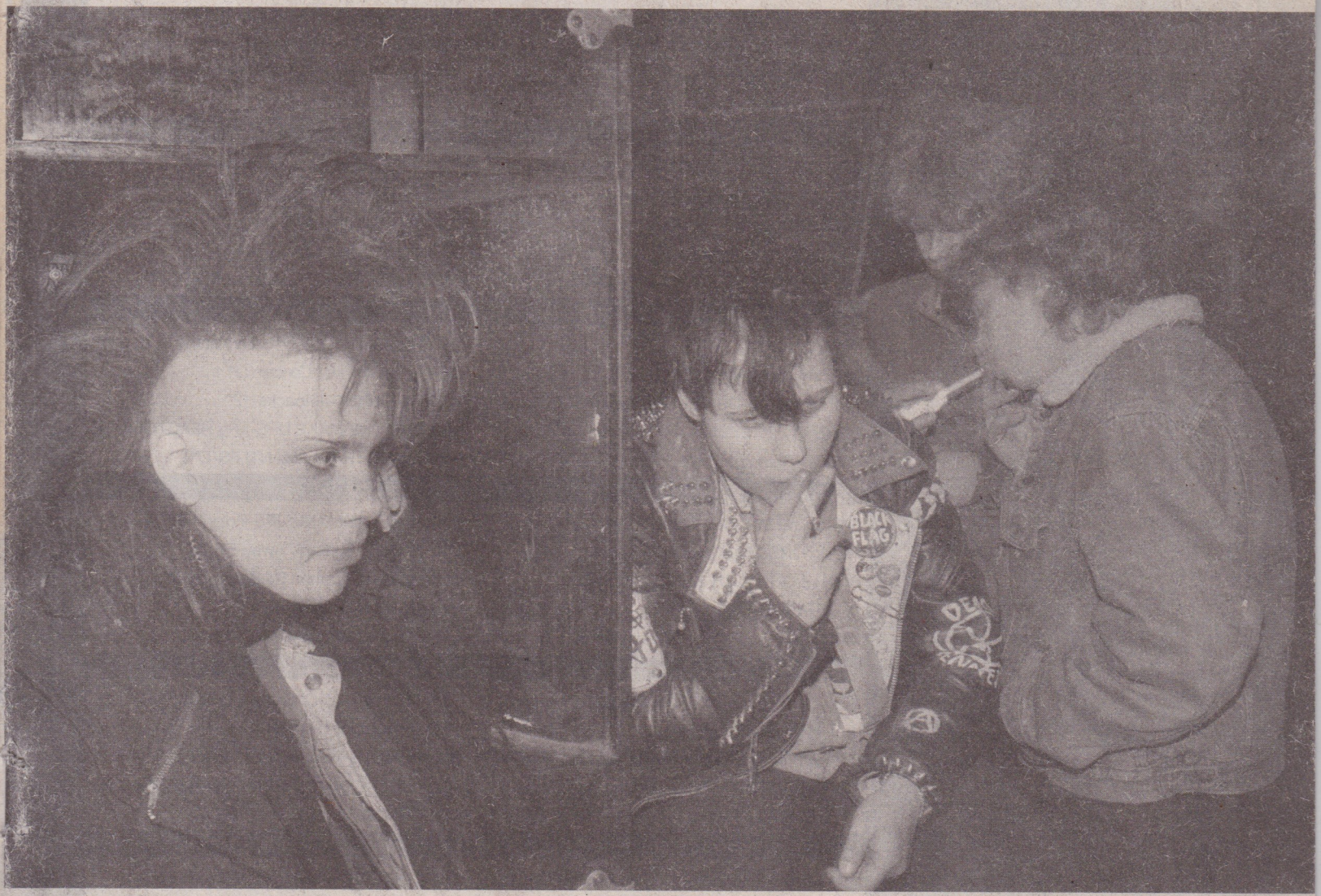
# MAXIMUMROCKNROLL

#319 • DECEMBER 2009
PRICE: $4 (US/CANADA)




PUNK ON KUOLLUT, ELÄKÖÖN HARDCORE: A PERSONAL HISTORY OF FINNISH HARDCORE

PLUS: THE FIX • SLICES • GONER FEST • NODZZZ
BRILLIANT COLORS • POSITIVE NOISE • GUN OUTFIT
PINK REASON • SCROTUM POLES • GANDHI'S COOKBOOK

# MAXIMUMROCKNROLL

**Subscriptions to *MRR*, back issues, bulk orders, ads, books, and shirts can all be purchased on our website: www. maximumrocknroll.com**

**SUBSCRIPTIONS & single issues** (postpaid prices):

**•US Rate: $4 each for current issue.** ($3 for back issues.) **6 issue sub for $24. 12 issue sub for $42.** In California, send $4.34 for single copies, $26. for 6 months, or $45.92 for 12 months (w/tax).

•Canada & Mexico: Current issue $5 (Canada) or $7 (Mexico) 6 issue sub for $30 (air). 12 issue sub for $57 (air).

•Everywhere else: $10 each (air). 12 issue sub for $112 (airmail only). 6 issue sub for $59 (airmail only).

**Let us know which issue to start with!**

**BACK ISSUES AVAILABLE:**
179-181, 184, 186-197, 199, 204, 206, 208-215, 218, 221-225, 227, 229-236, 238-247, 249-306, 308-319

See page 4 for pricing and other info.

**★★ AD RATES & SIZES!! ★★**
1/6 page: (2.5" x 5") $33
1/3 page long: (2.5" x 10") $90
1/3 page square: (5" x 5") $110
1/2 page: (7.5" x 5") $165
Full page (7.5" x 10") $400
Back Cover: get in touch for rates

**Ad DEADLINE** (with payment) is the 15th of the month. Issue comes out by the 2nd week of following month, and the cover date is the month after that.

**AD FORMAT:** Please send a JPEG or TIFF (300 dpi), EPS (w/ type outlined), or PDF (w/ fonts embedded)—or send on paper at the correct size.

**AD CRITERIA:** We will not accept major label or related ads, or ads for comps that include major label bands.
We reserve the right to refuse ads for any reason at any time!

**COVER:** Photograph Juha-Pekka Inkined

**BACKCOVER:** Alex Ratcharge. Runner up in the MRR T-shirt Contest!

**SELL MRR AT GIGS:** In the US, get 5 or more of one issue for $2 each plus shipping, cash up front. Contact us for non-US orders.

**NEWSSTAND DISTRIBUTION** through Disticor Magazine Distribution. For more information call (905)619-6565.

Also available from: No Idea, Ebullition, Revolver, Subterranean, AK Press, Last Gasp, Ubiquity, and Marginal. See pg. 5 for foreign distro info.

Please send all records, zines, letters, articles, scene reports, photos, subscriptions, interviews, ads, etc., to:

**MAXIMUMROCKNROLL**
**PO BOX 460760**
**SAN FRANCISCO, CA 94146-0760**

Phone (415) 923-9814

**www.maximumrocknroll.com**
**mrr@maximumrocknroll.com**

# MAXIMUMROCKNROLL TOP 10

For what it's worth, here's some of the MRR reviewers' current Top 10 (or so) things we've reviewed this month.

## JUSTIN BRIGGS

- RIVAL MOB-LP & 7"
- PAINTBOX-Relicts-LP
- CTR-Escape From Orbit/Roadkill-45
- WORLD BURNS TO DEATH/BLOWBACK-split EP
- SUDOR-Cuidad Imperial-EP
- WORLD BURNS TO DEATH-45
- JOHNS TOWN ALOHA-Digworker-EP
- MAD WORLD-Persona-EP
- HATERS-LP
- NN-Pasivos Muertos-EP

## TIM BROOKS

- HATERS-LP
- FALL OF EFRAFA-Inlé-LP
- COMPLICATIONS-LP
- PAINTBOX-Relicts-LP
- KNIFED-Knifeology-LP
- COMPLAINTS-Wanna Be Bored-EP
- YOUNG GOVERNOR-English Tim-45
- STATUES-Broken Hands-EP
- MARVELOUS DARLINGS-Shoot the Piano Player-EP
- RAYDIOS-Now-LP

## ROBERT COLLINS

- EXPLODE INTO COLORS-Eyes Hands Mouth-45
- FALL OF EFRAFA-Inlé-LP
- SUDOR-Cuidad Imperial-EP
- SIXES-Learned Nothing-EP
- PARTY BY THE SLICE/MALPARIDO-split EP
- ANCHOR-Relations of Violence-EP
- EDELWEISS PIRATEN-Blizna-LP
- COMPLICATIONS-LP & live
- D-CLONE/NERVESKADE-live!!!
- WORLD BURNS TO DEATH-both EPs

## LAYLA GIBBON

- UV RACE-LP
- NN-Pasivos Muertos-EP
- SUPER WILD HORSES-EP / FRANKIE ROSE-45
- GENERAL INTEREST-LP
- SUDOR-Cuidad Imperial-EP
- YOUNG MARBLE GIANTS-Live at the Hurrah-LP
- CH 3-To Whom It May Concern-LP
- WIDOW BABIES-Jetpacks-12"
- MAX AND THE MAKE UPS-EP / REACTORS-EP
- PHOTOBOOTH-EP / MANTLES-LP

## BOB GOLDIE

- SWALLOW THE PILL-Grammar Nazi-EP
- REACTORS-Meltdown-EP
- LIGHTS OUT/HIGH SOCIETY-split EP
- DISCHARGE-1978-EP
- MINIVANHALEN-General Tao-EP
- MAX AND THE MAKE UPS-Poland-EP
- EMPTY VESSEL-Fade Away-EP
- COMPLAINTS-Wanna Be Bored-EP
- MAD WORLD-Persona-EP
- EVERYTHING FALLS APART-Relief-EP

## KENNY KAOS

- SCHATZI AND HAZELTINE-Happy Birthday-45
- JIZZ KIDS/GUTS-split EP
- FERGUS AND GERONIMO-Blind Muslim Girl-45
- MARVELOUS DARLINGS-Shoot the Piano Player-EP
- RASTA KNAST-Friede, Freude, Untergang-EP
- SUSPECT PARTS-Change Your Mind-45
- STATUES-Broken Hands-EP
- COMPLAINTS-Wanna Be Bored-EP
- INTELLIGENCE/UNNATURAL HELPERS-split 45
- PHOTOBOOTH-Pretty Baby-EP

## CAROLYN KEDDY

- KING KHAN AND BBQ SHOW-Invisible Girl-CD
- UV RACE-LP
- SONIC CHICKEN 4-Surf on a Plane/Crushed-45
- SUPER WILD HORSES-I Was Blind-EP
- THE SCRAMS-Flea Market Rock-EP
- THE LASTERS-Idiot Jerk Parade-EP
- MUCK MUCKS-New Outfit-EP
- YOUNG GOVERNOR-45 / REACTORS-EP
- PHOTOBOOTH-EP / PSYCHED TO DIE-EP
- JACK OBLIVIAN-10" / RAYDIOS-NOW-LP

## VINNIE LARUSSA-NEW TOP TEN!!!

- COMPLICATIONS-LP
- SUDOR-Cuidad Imperial-EP
- WORLD BURNS TO DEATH-45
- WORLD BURNS TO DEATH/BLOWBACK-split EP
- D-CLONE/NERVESKADE-live
- PAINTBOX-Relicts-LP
- BLACK FORK-First Fork Years-LP
- CHRONIC SICK-Cutest Band in Hardcore-LP
- HATERS-LP
- DE KIFT-Yverzucht-EP

*MAXIMUM ROCKNROLL* IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

# TOP 10

Please send two copies of vinyl, CD-only, or demo releases to the address on the previous page

## PAUL LUCICH

- PAINTBOX-Relicts-LP
- HOT GUTS-The Ballad of John Simon-EP
- RINGERS-Hang Up and Wait-LP
- YOUNG MARBLE GIANTS-Live at the Hurrah-LP
- MARVELOUS DARLINGS-Shoot the Piano Player-EP
- CARRIE NATIONS-Magnum-EP
- SUPER WILD HORSES-I Was Blind-EP
- YOUNG GOVERNOR-English Tim-45
- DE KIFT-Yverzucht-EP
- PRIMITIVE HANDS-Split Mind/I'll Die Aline-45

## RAY LUJAN

- PS ELLIOT-Introverted Romance-LP
- GATEWAY DISTRICT-Some Days-LP
- HEADIES-Sugar-CD
- KAMALAS-CD
- DIRTY HITS-Rumble-CD
- JELLO BIAFRA AND THE GUANTANAMO-CD
- LOVELY EGGS-If You Were Fruit-CD
- SKIMMER-Smitten-CD / SERVO-Everything-CD
- CROCODILE GOD-both CDs
- GENERAL INTEREST-LP / VIV ALBERTINE-live

## MARK MURRMANN

- SCRAMS-Flea Market Rock-EP
- CH3-To Whom It May Concern-LP
- UV RACE-LP
- COMPLICATIONS-LP
- DAN MELCHIOR'S BROKE REVUE-2xLP
- JACK OBLIVIAN-2x10"
- YOUNG GOVERNOR-English Tim-45
- PHOTOBOOTH-Pretty Baby EP
- EBONICS/GESTAPO KHAZI-split EP
- Preparing for Budget Rock Pizza Contest

## BRUCE ROEHRS

- JOHNS TOWN ALOHA-Digworker-EP
- V/A-OI! L'ALBUM-LP
- MAD WORLD-Persona-EP
- PAINTBOX-Relicts-LP
- DISCONNECTED/WASTELAND-split EP
- FUNERAL SHOCK/DOPECHARGE-live
- D-CLONE/NERVESKADE/VACUUM-live
- LIGHTS OUT/HIGH SOCIETY-split LP
- PSYCHED TO DIE-EP / COMPLAINTS-EP
- COMPLICATIONS-live & LP

## FRED SCHRUNK

- CARRIE NATIONS-Magnum-EP
- REACTION/ARMEDELITE RIFLES-split EP
- BLACK FORK-First Fork Years-LP
- GATEWAY DISTRICT-Some Days-LP
- HELLO SHITTY PEOPLE-LP
- NN-Pasivos Muertos-EP
- ROCK PAPER STUPID-Suck Creek-EP
- IMPERIAL LEATHER/KNIFE IN THE LEG-split EP
- DE KIFT-EP & LP
- SNUGGLE/NHFTBS-split EP

## CISSIE SCURLOCK

- COMPLICATIONS-LP & live
- NN-Pasivos Muertos-EP
- SUDOR-Cuidad Imperial-EP
- PAINTBOX-Relicts-LP
- REJECT-tape
- CONFINES-tape
- MAD WORLD-Persona-EP
- LEBENDEN TOTEN/DESKONOCIDOS/D-CLONE-live
- DE KIFT-De Dag-LP
- JOHNS TOWN ALOHA-Digworker-EP

## MARTIN SORRONDEGUY

- SUDOR-Cuidad Imperial-EP
- DISCHARGE-1978-EP
- COMPLICATIONS-LP
- EMPTY VESSEL-Fade Away-EP
- NERVOUS BREAKDOWN-As I Look Back-10"
- NIHIL BAXTER-Nuke Tibet-EP
- PSYCHED TO DIE-Scatter Brained-EP
- WORLD BURNS TO DEATH/BLOWBACK-split EP
- MAD WORLD-Persona-EP
- JOHNS TOWN ALOHA-Digworker-EP

## ZINE TOP TEN

- *Sick*
- *Learning Good Consent*
- *Avow*
- *Doris #27*
- *Rocktober #47*
- *Evil Minded #4*
- *No Gods No Mattress #4+#5*
- *Shoes #7*
- *Standard Issue #8*
- *A Guide To Picking Locks*

## MRR SHITWORKERS

Sam Alvarado, Judy Balmin, Bird, Tim Brooks, Eric Butterworth, Karoline Collins, Rob Coons, Arwen Curry, Andy Darling, Mark Dober, Brian Dooley, John Downing, Lowell Fletcher, Travis Fristoe, Hèctor Garcia, Zane Grant, Jason Halal, Ben Howell, Chris Hubbard, Sarah Janet, Ramsey Kanaan, Andy Larsen, Mike Longshot, Paul Lucich, Jesse Luscious, Marissa Magic, Kevin McCarthy, Ryan Murphy, Golnar Nikpour, Daryn Pagans Shirt, Isaac Pirie, Randy Ransone, Casey Ress, Stuart Schrader, Amy Small, Dionne Stevens, Maxwell Tremblay, Trash, Kate Wadkins, Ned Wells, XYosefX, Peter Avery, Michelle Barnhardt, Julia Booze, Dan Butler, Krista Ciminera, Robert Collins, Sarah Crews, Craigums, Helen Degenerate, Alex Dorfman, Sean Dougan, Robert Eggplant, Jonathan Floyd, Steve Funyon, Bob Goldie, Vernon Hadley, Michelle Hill, Mike Howes, Jill Hubley, Clara Jeffers, Kenny Kaos, Vinnie La Russa, Michael Lucas, Ray Lujan, Hal MacLean, Jeff Mason, Andrew Murphy, Paco Mus, Jon Off A Building, Mason Pince, Chris Pugmire, Rotten Ron Ready, Ken Sanderson, Fred Schrunk, Martin Sorrondeguy, Christy Thornton, Tress, Andrew Underwood, Thera Webb, Max Wickham

## CONTRIBUTORS

Osa Atoe, Chuck Barrels, Mykel Board, Justin Briggs, D X, Bill Florio, Juls Generic, Felix Havoc, Carolyn Keddy, Allan McNaughton, Chris Pugmire, Al Quint, Bruce Roehrs, Ed Steck, Logan Worrell, Keith Riley, Kevin McCann, Jess Scott, Rikka Soyring, Matt Roberts, Intense Andy, Alex Ratcharge, Ariel Awesome, Brace Belden, Graham Booth, Chris Corry, John Fahy, Fly, Dan Goetz, George Impulse, Mattilda, Mark Murrmann, Brontez Purnell, Ted Rall, Steve Spinali, George Tabb, Anna Brown, Tim Presley, Joe Lachut, Juha Pekka, David Vanhale, David Ensminger, Bob Suren

## DISTRIBUTION COORDINATOR

Diane Anastasio

## WEB COORDINATOR

Paul Curran

## ZINE COORDINATORS

Layla Gibbon, Cissie Scurlock

# A WHOLE CRAPLOAD OF MRR BACK ISSUES...

**#179/April '98.** Boy Sets Fire, Tres Kids, Idyls, Spat & The Guttersnipes, The Posers, Explosive Kate, Douche Flag.

**#180/May '98.** Reinforce, Discontent, TV Killers, Slack Action, Eyeliners, Mademoiselle, MK Ultraviolence, Haulin' Ass, 97a, Infiltrators, Jack Saints, Stray Bullets.

**#181/June '98.** Grapefruit, Druggies, DDI, Bonecrusher, Normals, All Bets Off, Stiletto Boys, Summerjack, Cell Block 5.

**#184/Sept '98.** Absentees, Devoid of Faith, UXA, Umlaut, Four Letter Word, Streetwalkin' Cheetahs, Ricanstruction, Libertine, Indecision, Snarkout Boys.

**#186/Nov '98.** Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads.

**#187/Dec '98.** Real Kids, Sawn Off, Cretins, Spider Cunts, Heroines, 3rd Party, No Class.

**#188/Jan '99.** Stitches, Neighbors, Mansfields, Real Swinger, Marauders, Mark Bruback, Mars Moles, DOA.

**#189/Feb '99.** Monster X, Peter & the Test Tube Babies, Steam Pig, Maurauders, Yakuza, Dead Beat, Halfways, Hot Rod Honeys, DeRita Sisters.

**#190/Mar '99.** John Holstrom, Powerhouse, Brezhnev, Slappy, Black Pumpkin, Smartbomba, Wanda Chrome, Long Gones, Smogtown, Halfways, Tilt.

**#191/April '99.** Murder Suicide Pact, Kil Kare, Dudman, Super Hi-Fives, Better Than Elvis DJs, Pet Peeves, Loose Ends, Slingshot Episode.

**#192/May '99.** Los Crudos, Burning Kitchen, Henry Fiat's Open Sore, Polythene, Kangaroo Recs.

**#193/June '99.** Munster Recs, DS-13, Safety Pins, Pussycats, Piolines, False Alarm, Darlington, Bad Stain, Bodies, Houseboy, Mullets.

**#194/July '99.** Deathreat, Last Match, God Hates Computers, Fokkewolf, Flesh Eating Creeps, Aside, Hoppin' Mad, Kid Dynamite, Thee Outcasts.

**#195/Aug '99.** Moral Crux, RQ5, Have Nots, Ill Tempered, Dysentery, Greg Higgins, Revlons, Larry & the Gonowheres.

**#196/Sept '99.** Hopscotch, Catharsis, Orchid, The Pricks, Grissle, Product X, Reaching Forward, Emerge, Third Degree, "Epicenter Zone '90-'99".

**#197/Oct '99.** Reducers SF, Lower Class Brats, Reactor 7, TheGodsHateKansas, Futuro Incierto, Showcase Showdown, Waifle, Flat Earth Recs.

**#204/May '00.** Cocksparrer, Talk Is Poison, Red Scare, Put Downs, Out Cold, Geraldine, Michael Knight, CBGaV, Pillage People.

**#208/Sept '00.** Le Shok, the Commies, the Chemo Kids, Day of Mourning, Affront, Diaspora, Whippersnapper, Hopeless/Sub City, Prank, Countdown to Oblivion

**#209/Oct '00.** Loose Lips, Godstomper, Peace of Mind, FYP, I Farm, Annalise, Cattle Decapitation, Riot/Clone.

**#214/Mar '01.** Crispus Attucks, Fetish, Lifes Halt, Mr. Roboto, Dream Dates, Satan McNugget, Havoc, Briefs.

**#215/April '01.** No Means No, Vitamin X, Injections, Y, Dils, Last In Line, Don Austin, Deranged Records

**#218/July '01.** Guyana Punchline, Les Sexareenos, The Devil Is Electric, Red Monkey, White Collar Crime, Forca Macabra, The Ataris, Suicide, The Mob

**#221/Oct '01.** The G8 Summit, Reflections, Soophie Nun Squad, Totalitär, True North, Wontons, Sin Dios, Bottles & Skulls, Scarred For Life, Flowers in the Dustbin, Remains of the Day, Ritchie Whites, B'67.

**#222/Nov '01.** Dios Hastio, Tragedy, Four Letter Word, *Salad Days* author Charles Romalotti, Very Metal, Maurice's Little Bastards, the Rotters, MDC Brazilian tour diary, the Cravats, JR Ewing, Dutch scene, extended news section, "Globalization Rhetoric & Reality,"

**#223/Dec '01.** "US Policy in the Middle East," "Revisiting 1948," Manifesto Jukebox, Good Riddance, Pokers, Viimenen Kolonna, Bluebloods, Vitamin X tour diary, Flakes, Pg. 99, the Mob, 7 Days of Samsara.

**#224/Jan '02.** "Legislation Since Sept. 11, Rendencion 9.11, Metro Youth, Severed Head of State, Piranhas, Paraf, Backstabbers, Inc. An Albatross, Citizen Fish Tour, SPAM Records, the Virus, Action Time.

**#225/Feb '02.** Lengua Armada, Breaker Breaker, 3 Yrs. Down, Scrotum Grinder, Turun Tauti, Flux Of Pink Indians, Holding On, Pauki, 86'd, See You In Hell, Red Light Sting, Nazis From Mars, Scare Tactic.

**#227/Apr '02.** Bellrays, Rhinos, Wasted, Kristofer Pasanen, Business, Assert, DS 13 tour report, Life Set Struggle, Iowaska, Zounds.

**#229/June '02.** Countdown To Putsch, The Awakening, Dave Hill Distribution, Holier Than Thou, Kill Devil Hills, Sound Of Failure, E.T.A., Nubs, Les Baton Rouge, New Disorder Records, Career Suicide, Swellbellys, The Sinyx.

**#230/July '02.** Bitchin', Redencion 911, Phantom Limbs, Secretions, Holy Molar, Sharp Knife, Mighty John Waynes, A Global Threat, Groovie Ghoulies, Reproach, Annie Anxiety.

**#231/Aug '02.** Epoxies, Puppy Vs. Dyslexia, Koro, Blocko, Amdi Petersen's Armé, Piss & Vinegar Zine, Schizophrenic Records, Toys That Kill, Give Us Barabbas, Dirt.

**#232/Sept '02.** "No Future" article, Lost, Fartz, Sell Outs, Razors Edge, Stakeout, Dillinger Four, All or Nothing HC, Fleshies, Bridge Nine Records, Akashic Books, Liberty.

**#233/Oct '02.** "All Ages" article, Scholastic Deth, Runnamucks, Sinners & Saints, Panic, Gasolheads, Jewws, Futures, Michael Landon's Commandos, Storm the Tower, Against Me!, Balance of Terror, Class Assassins, Spazm 151.

**#234/Nov '02.** Snobs, What Happens Next? Brazilian tour, The Oath, Radio 4, Feederz, Charm City Suicides, Selfish, Riot 99, End On End, Peawees, Born/Dead.

**#235/Dec '02.** Anti-war Special Issue. Articles: "Reading for Democracy," "War on Iraq?" "Unfinished American Revolution," Resource Guide, "US Involvement in Iraq," "Axis of Empire." Long Island DIY Scene, What Happens Next? Brazilian tour part 2, Smalltown, Kylesa, Crash & Burn.

**#236/Jan '03.** Mr. California & State Police, Iron Lung, Riff Randells, Chainsaw, *Artcore*, Latterman, Travis Cut, Phenomenauts, Pretty Little Flower, X-Cretas.

**#238/Mar '03.** World Burns To Death, Chronics, Vilently Ill, Dystopia, Pilger, Exotic Fever, Brezhnev, R.A.M.B.O., Blown To Bits, Put To Shame, Deconditioned, This Bike Is A Pipe Bomb, Monsters.

**#239/Apr '03.** Romanian D-beat, Meconium Records, Amazombies, Abandoned Hearts Club, Mike V. & the Rats, Nicki Sicki, Bigamists, Bolivia article, Negatives, Kuolema, Defiance.

**#240/May '03.** I Quit, Apers, Headless Horsemen, Lesser of Two, Barse, Nightmare, Music Zine Roundtable, Exploding Hearts, Flesh Packs, Blacklist Brigade.

**#241/June '03.** Tyrades, Lumbergh, The Stand By Me, New Mexican Disaster Squad, Cut the Shit, Libertinagem, 17th Class, the Ends, He Who Corrupts, Deathbag, Cria Cuervos.

**#242/July '03.** Pensacola & San Francisco punk protest reports, John Wilkes Booze, Anfo, Bob Suren, Migra Violenta, Jackson 8, *Snakepit* zine, Krigshot, the Rites, Deadfall.

**#243/Aug '03.** "Media Alliance and the FCC," Striking Distance, Malcontents, Invisible City, Books Lie, Charm City Art Space, Hopeless Dregs of Humanity, I Shot Cyrus, Sunday Morning Einsteins, What the Kids Want, Onion Flavored Rings.

**#244/Sept '03.** None More Black, Deadline, Rai Ko Ris, Boxed In, Exploding Hearts, Raving Mojos, Blackout Terror, Morticia's Lovers, Thee Fine Lines, *Trust* zine.

**#245/Oct '03.** No Time Left, Riistetyt, Intense Youth, The Gimmies, Ass End Offend, Artimus Pyle, La Fraction, Kung Fu Rick, The Horror.

**#246/Nov '03.** Punk & Resistance in Israel, Letters from Palestine, No Choice, FM Knives, Bury the Living, Marked Men, The Dirty Burds, Provoked.

**#247/Dec '03.** DSB, The Boils, Popular Shapes, Phoenix Foundation, Bathtub Shitter, Meet the Virus, Cropknox, "Punk Babies on Tour" Article.

**#248/Jan '04.** Discharge, Superhelicopter, Jed Whitey, Black Friday '29, Find Him And Kill Him, The Lids, Impratical Cockpit, Face Up To It, History Of Maximum Rocknroll Radio.

**#249/Feb '04.** From Ashes Rise, Hagar the Womb, This Is My Fist, Skip Jensen, Gride, Katy Otto/Mike Taylor Dialogue, John Yates, Pointing Finger.

**#250/Mar '04.** Best Records of 2003, Miami FTAA protests, Clorox Girls, FIYA, "La Villita: Chicago Pilsen Scene," Terminus Victor, Restarts, Damage Done, Knights of New Crusade.

**#251/April '04.** The Fuse!, Väkivaltaa, Modern Machines, Microcosm, Migra Violenta Euro tour diary, Allegiance, Neurotic Swingers, Xavier Lepaige Photos, Le Scrawl, Vrah.

**#253/June '04.** Sweet J.A.P., Gorilla Angreb, Vöetsek, Minority Blues Band, Scruvy Dogs, Molotov Cocktail, Kidnappers, Schifosi, King Ly Chee, YDI.

**#254/July '04.** No Hope For The Kids, Dropdead, Diskords, Breakfast, Asschapel, I Excuse, Strung Up, To Hell & Back, Four Eyes, Lamant, Gammits MW, scene reports from Portland, Boston and Germany.

**#255/Aug '04.** "Punk's Not Dead, Reagan Is" Special Issue. Leatherface, Get It Away, The Hatepinks, Keen Monkey Work, New York City, South Dakota, Czech Republic, Philippines, Russia.

**#256/Sep '04.** The Observers, Witchhunt, Annihilation Time, Zann, Eskapo, FxPxO, Haymarket Riot, Fourth Rotor, Les Georges Lenigrad, Texas scene, Newfoundland, Indiana, England.

**#257/Oct '04** The Election Issue, Jesse Townley, Matt Gonzalez, Rattus, Fighting Dogs, Hero Dishonest, Kickz, The Boss Martians, Reactionary Three, Slovakia, Australia, South Wales, South East Asia.

**#258/Nov '04.** Career Suicide, Cathy Wilkerson of the Weather Underground, No Fucker, The Repos, Dominatrix, Ashtray, Deadstop, Midnight Creeps, Michale Graves, The Diffs, The Shemps, Abi Yo Yo's.

**#259/Dec '04.** Bad Business, Penelope Houston, Rambo, AI, Ass, I Attack, The Krunchies, A-Lines, Insurgence Records, The Hates, Accidents, Massgrav, The Critics, Merciless Game, SF Hotel Workers Strike, photos from Japan, SoCal & the Bay Area.

**#260/Jan '05.** Technocracy, The Total End, Only Crime, True North, Partisans, For The Worst, Dick Spikie, Straight to Hell, Black Cross, Action, Ergs, Rusty Nails, Queer Activism, in London, Greg Shaw tribute, John Peel tribute, Andrew "Stig" Sewell tribute, Beijing punk photos.

**#261/Feb '05.** Year End Top Tens, Riistetyt, Lost Cherrees, Complete Control, Cheap Sex, Gasoline Please, Beerzone, Greyskull, MOTO, Water Into Beer Fanzine, Swe-Punk scumpit, Japan punk photos, Bay Area punk photos, Texas, Russia, and Malaysia scene reports.

**#262/March '05.** Kärnvapen Attack, Neo Boys, Catholic Boys, Dead Moon, Wreckage, Frantix, Armitage Shanks, Wendy Kroys, To What End?, Cell Block 5, Bent Outta Shape, Ah-Nah Tron, Slovakia, Indonesia, and Illinois scenes.

**#263/April '05.** All Crusties Spending Loud Night 2004, Bombenalarm, Battleship, APA, The Black Lips, Words That Burn, Flamingo 50, The Low Budgets, Mellakka, I Object, Antisect, Bay Area scene report, South Coast UK scene report.

**#264/May '05.** Crime, Love Songs, Bruce Banner, Intent, The Holy Mountain, Have Heart, The Bill Bondsmen, The Real Losers, archive photos, Bay Area scene photos, Taiwan and Rochester scene reports.

**#265/June '05.** Endless Nightmare, Hard Skin, Kolokol, Amebix, Transistor Transistor, The Safes, The Detonators, Finland scene report, France scene report, SoCal scene report.

**#266/July '05.** The Carbonas, MDC, Destrux, Unkind, Hiretsukan, Giant Haystacks, Ohuzaru, Teenage Harlets, Michigan scene report, San Diego scene report, Eugene, OR scene report, photos.

**#267/August '05.** Knugen Faller, Sleeper Cell, Motorama, Gulcher Records history, Army of Jesus, The Slicks, Thee Merry Widows, Rotten Sound, The Faction (UK), Czech and New Zealand scene reports.

**#268/September'05.** Signal Lost, Gulcher Records history part two, Teenage Bottlerocket, Mattilda (aka Matt Bernstein Sycamore), The Spectacle, Bang Sugar Bang, Chumbawamba, Reason of Insanity, Forward To Death, Flyer art, Florida Scene Report, Bay Area scene report, photos.

**#269/October '05.** Hammer, Desastre, Human Eye, Les Bellas, Gasmask Terror, Randy "Biscuit" Turner tribute, Stalag 17 (UK), Stepbrothers, Retching Red, Weaving the Deathbag, Gather, Chicago and SoCal scene reports.

**#270/November '05.** Clorox Girls European Tour, Czolgosz, Regulations, Time Flys, Taxi, No More Lies, Oil!, Paddy Costello of the Dillinger Four, Smartpils, Revenge of Mongoloid, Pisschrist, Scene reports: Puerto Rico, UK, Russia.

**#271/December '05.** Besthöven, Abductee SD, Tractor Sex Fatality, George Harrison, Deathtoll, Photos by icki, Ice & The Iced, the Ulcers, Chimps Eat Bananas, Deranged / Criminal IQ / Kick'n'Punch Records. Scene reports: Iowa, Maine, Illinois.

**#272/January '06.** Conga Fury, Let's Grow, Frustration, Bastardass, Icons of Filth, Burial, Hrydjuverk, Cranked Up!, Urrke T & the Midlife Crisis, Tropezio, *Baboon of Sickness* zine. Scene reports: Austin, France, Michigan, Larry Wolfley photos.

**#273/February '06.** Fuses, Endstand, Out Cold, Pedestrians, Acts of Sedition, BadEatingHabits, Western Addiction, Jesus Fucking Christ, Toxic Waste, Punk photo spread, St. Louis, USA & Brighton, UK scene reports.

**#274/March '06.** Best of 2005, Formaldehyde Junkies, Brutal Knights, Kansan Uutiset, Hatred Surge, A-Heads, Manikin, Upinatem, Hips, Boston scene report, Punk photo spread.

**#275/April '06.** History of ABC No Rio (Part One), Ringers, Missbrukarna, '90s garage punk scumpit, Anatomi-71, After the Bombs, Rubella Ballet, RIP Pig Champion, Ricky Adam interview and photographs, Sean McGhee, Hard Skin US tour diary.

**#276/May '06.** "Is Business Killing Punk Rock?" business survey (Part One), History of ABC No Rio (Part Two), Vitamin X Asian Pacific tour diary, Soviet Valves Suburban Death Machine, Frustrations, George Hurchalla, Scene reports: Czech Republic and Greece.

**#277/June '06.** "Is Business Killing Punk Rock?" business survey (Part Two), Imperial Leather, Boom Boom Kid, Vitamin X Asian Pacific Tour (part two), "How to Make It Big!" by the Phantom Surfers, Magrudergrind, Poland.

**#278/July '06.** Billy Childish, Death Token, The First Step, Ramsey Kanaan of AK Press, Headache City, Deconditioned, Under Pressure, Insuiciety, Instigators, Malaysia Scene, Bay Area Scene Pics.

**#279/August '06.** Mika Miko, The Fall, Cardiac Arrest, Digger & the Pussycats, Massmord, Insect Warfare, The Astronauts, Canary Islands Photo Spread, Four Slicks, The Fallout, PAWNS, Tajikistan, Uzbekistan, & Umeå, Sweden scenes.

**#280/September '06.** Hjerte Stop, Grupo Sub-1, Desperate Bicycles, Bill Daniel interview and photo spread, APF Brigade, Disconvenience, Southkore Fest photo spread, Rosenbombs, Up the Voltage, Euro photo spread, Svartenbrandt, Asheville, NC & world wide punk scene reports.

**#281/October '06.** Out With a Bang, Redd Kross, Derek Lyn Plastic, We March, Alan Milman, Rat Traps, Blood Robots, The Scarred, Gilbert Switzer, Japan & US photo spreads, Sweden & UK scene reports.

**#282/November '06.** The Feelers, PESD, Toxic Ephex, Auktion, Bruise Violet, *Trust* fanzine, The Homosexuals, The Effigies, Rat City Riot, New York City & North Carolina scene reports.

**#283/December '06.** Jay Reatard interview & photos, Crimes Against Humanity Records, A Touch of Hysteria, Doris Fanzine, Kvoteringen, '90s Punk Scumpit Part II, Black Chrome, The Dirty Water Club, photos, Tokyo scene report.

**#284/January '07.** Margaret Thrasher, 924 Gilman at 20 Years, Order of the White Rose, Regress, Subhumans (UK) Part One, Blank Its, Condenada, Genetic Control, photos, Syracuse & San Diego scene reports.

**#285/February '07.** Randy "Biscuit" Turner of the Big Boys & the early Texas punk scene, Lemuria, Ruin, Subhumans (UK) Part Two, The Blinds, Tranzistors, ANS, Riot This, La Piovra, Bay Area scene pics, Barcelona, Spain scene report.

**#286/March '07.** Best of 2006, Smartut Kahol Lavan, Electric Kisses, Holy Shit!, Lost Cherrees Part One, Go!, Kraljevo, Serbia, and Bakersfield, CA scene reports.

**#287/April '07.** Alicja Trout, Keith Rosson (*Avow* zine), Crap Corps, The Vicious, Scum System Kill, Lost Cherrees Part Two, Restless Youth, SBV, Australia, Kyiv, Ukraine, and Pittsburgh, PA scene reports.

**#288/May '07.** Clockcleaner, Pisschrist, The Rats (Sweden), Conflict (US), The Viletones, Violent Tumor, Czech Republic and East Texas scene reports.

**#289/June '07.** Ultimo Resorte, Kursk, Masstrauma, Social Circkle, Final Approach, Post Punk Kitchen, Southern Death Cult, Portland Drummers, Timisoara, Copenhagen, and Pampanga scene reports.

**#290/July '07.** Stormcrow, Merkit, Solid Decline, Monster Squad, Sex Vid, Vivisick, Warkrime, Top Ten, *We're Gonna Fight* zine, White Cross, Berlin scene report.

**#291/August '07.** *MRR* 25th Anniversary Issue. Martin Sprouse, Tim Yohannon, No Slogan, Ruidosa Inmundicia, Chinese Telephones, Vaseline Children, Anti-System, Dave Roche, 6-page retrospective photo-spread, Kawakami/Disclose obituary, Brazil scene report.

**#292/September '07.** New Bloods, Chronic Seizure, Outraged, Geriatric Unit, Active Distribution, Gruk, The Mods, No Defences, The Fakes, Trashies Tour Report, Mexico scene report.

**#293/October '07.** Punk and Immigration Theme issue w/ interviews, articles, and stories. Anti-You, Loser Life, Political Asylum, Olympia scene report.

**#294/November '07.** The Hipshakes, Neverending Party, Punk & Immigration article, Finally Punk, La Lucha Para La Justicia en Guatemala, Leftover Crack, AOA.

**#295/December '07.** Surrender, What If Gods Lie?, The Crawlers, 2:20, The Joneses, Libertario Magazine, Bad Samaritans, Shrapnel, Untermensch.

**#296/January '08.** Hellshock, Mario Panciera, Anathema, The System, Eddy Current Suppression Ring, The Voids, Cinecyde, Kyklooppien Sukupuutto, Punch In The Face, BSA.

**#297/February '08.** Marie Kanger-Born, Thrillhouse Records, Contaminators, Oi Polloi, Obstruction, I Walk the Line, Utopia

**#298/March '08.** Best of 2007, Autistic Youth, White Lung, Karma Sutra, Clusterfuck, Sharon Cheslow, Slaughter of the Innocent.

**#299/April '08.** Government Warning, Age, Off With Their Heads, Guided Cradle, Go It Alone, Fy Fan, Daily Void, Hungarian Scené history.

**#300/May '08.** NorCal Punk Special: Fix My Head, Black Rainbow, Tank Crimes, Young Offenders, Church Police, Traditional Fools, Six Weeks/Short Fast & Loud, Ecoli.

**#301/June '08.** Underground Railroad to Candyland, Straightjacket Nation, Red Dons, Spectres, Dean Dirg, Kola, Los Violadores, the Sears, Tentacles of Destruction, Antibodies, Head on Collision.

**#302/July '08.** Giuda, Wasted Time, Reality, Sin Orden, Teenage Head, Antidote, La Urss, Canadian Rifle, Seasick, Israel & Japan scenes.

**#303/August '08.** Double Negative, Burnt Cross, Masapunk, Chicago Clitfest, Intifada, Nuclear Death Terror, Raw Power, Unlovables, Waste, Chaos In Tejas photospread, Houston and Grand Rapids scene reports.

**#304/September '08.** Raymond Pettibon, John Stabb of Government Issue, Cola Freaks, Measure [sa], The Press, XYX, Simply Saucer, Kulturkampf, Andy T, FPO, and Columbia scene report.

**#305/October '08.** Pierced Arrows, Bum Kon, Deep Sleep, Diente Perro, IRA, Legion of Parasites, Reality Control, Riot City Records, Stations, Test Patterns.

**#306/November '08.** Brain Handle, Assassins, Diodes (pt. I), 97 Shiki, Black Dove, No Bunny, Shellshag, Sista Sekunden, Vivian Girls, Animals And Men.

**#307/December '08.** SOLD OUT!!! Sorry...

**#308/January '09.** Punks & Film Special with Target Video, Whatever Happened To Susan Jane, Cleveland's Screaming, Mondo Vision, After the Salad Days, You Weren't There, Botinada, Taqwacores, and more.

**#309/February '09.** Ooga Boogas, Mind Eraser, Cococoma, Extortion, Boyracer, Nixe, Mr. California, Deathcage, Squalora, Maniax, Null and Void, Think Fast.

**#310/March '09.** 2008 Year-end Top Tens. Health Issue Special–Interviews with Mikey Mind, Chris Colohan and Craig Lewis, plus tons of articles.

**#311/April '09.** Print Media special with Erick Lyle (Scam zine), Shit-Fi, Z-Gun, Terminal Boredom, Tales Of Blarg, John Holmstrom (Punk magazine), History of skate zines, Punk flyer art, and a dozen one-page fanzines.

**#312/May '09.** Criminal Damage, Never Healed, Masonics, Screaming Females, Germ Attak, Petticoats, Condominium, Passion Killers, Pioggia Nera, & the second part of the health issue.

**#313/June '09.** Cult Ritual, Acid Reflux, NN, Herds, Hunx and His Punx, Grass Widow, Project Hopeless, Defect Defect, Tom's Midnight Garden, Existers and scene reports from Sydney and Boston.

**#314/July '09.** Libyans, Coke Bust, Strange Boys, Turboslut, Vogue, Smart Cops, Zyanose, Dennis Dread, a History of Squatting in Italy, Tornonto Scene Report.

**#315/August '09.** Zero Boys, Skin Like Iron, Punch, The Black and Whites, Insomnio, Resist, Blank Dogs, Etacarinae, Come On, London and Brest scene reports.

**#316/September '09.** Amebix, Born/Dead, Divisions, Meatlocker, Something Fierce, Mutating Meltdown, Altercado, Anal Warnead, Nick Toczec, Cowley Club, Albany Scene Report.

**#317/October '09.** Queer issue. with Nastyfacts, Gary Floyd, Limp Wrist, Jos Seein' Red, GB Jones, Younger Lovers, Vaginal Davis, Josh Ploeg, Teu Pai Já Sabe?, Schwarzer Kanal, Bromance, Extra Tongue, and more.

**#318/November '09.** Destino Final, Ratas Del Vaticano, Hex Dispensers, John Joeseph/Cro-Mags, Explode Into Colors, Ratos De Porao, Stupids. Antidotum/Czosnek Tour Diary, Disco Assault. Fuera De Linea

$3 EACH IN THE USA
$5 MEXICO/CANADA
$10 INTERNATIONAL FROM

MAXIMUMROCKNROLL • PO BOX 460760 • SAN FRANCISCO, CA 94146-0760
OR ORDER ONLINE AT WWW.MAXIMUMROCKNROLL.COM!

BUY 5, THE 6TH IS FREE!
(USA ONLY)

# FOREIGN DISTRO

**Dear *MRR* readers...**
**Below you'll find a list of distros in Europe and elsewhere. We've been doing our best to cover as much territory outside of the U$A as we can, but we still need your help in establishing contacts with like-minded punx who are interested in carrying *MRR*. We're providing this list to you in order to let you know where you can currently get your monthly fix of *MRR*, but we're always looking for more help; so if you do a distro, would be interested in selling *MRR* at shows, or just want to go in with a crew of friends to get a cheaper post rate—go to www.maximumrocknroll.com for details! Please note that several of the distributors below are now offering subscription services. If you're not sure, just ask! Thanks again for all your support.**

## EUROPE

### CZECH REPUBLIC

**Papagujev Hlasatel**
ICO 7230+322
Mrstikova 393
66482 Ricany u Brna
Czech Republic
www.phr.cz

**Silver Rocket**
PO Box 378
111 21 Praha 1, Czech Republic

### DENMARK

**Hjernespind**
Tommas Svendsen
PO Box #505
2200 Copenhagen N, Denmark
info@hjernespind.com

### FINLAND

**Combat Rock Shop**
Fredrikinkatu 58
00100 Helsinki, Finland
www.combatrockindustry.com
info@combatrockindustry.com

### FRANCE

**Crapoulet Records**
102 Rue Veron
94140 Alfortville. France
cool@crapoulet.fr

**Emergence**
c/o Vincent Troplain
28 Rue le Nostre
76000 Rouen, France

**La Distro**
115 Avenue Lacassagne
69003 Lyon, France

**Stonehenge Records**
B.P. 30005
33037 Bordeaux Cedex, France
www.stonehengerecords.com
**Subscriptions available**

### GERMANY

**Onkel Toms**
c/o Tom Einecke
Meister-Bertram-Str. 15
22309 Hamburg, Germany
tom@onkeltoms.com / www.onkeltoms.com

**Plastic Bomb GmbH**
Heckenstr. 35a
47058 Duisburg, Germany
farewellrec@plastic-bomb.de
**Subscriptions available**

**Ruination Records**
PO Box 10 58 24
28058 Bremen, Germany
info@ruinnation.org / www.ruinnation.org
**Subs and Back issues available**

**Stachel**
PO Box 10 58 24
28058 Bremen, Germany
stachel@haterecords.net
**Subscriptions available**

**Taken By Surprise**
**c/o Kopfeck**
Klenzestraße 89
80469 Munich, Germany
www.takenbysurprise.net

**Thought Crime**
c/o Thomas Franke
Boxhagener Str. 22
10245 Berlin, Germany

**X-Mist**
Zellerstr. 20/1
72202 Nagold, Germany
www.x-mist-de

**Yellow Dog**
PO Box 55 02 08
10 372 Berlin, Germany
www.yellowdog.de
**Subscriptions available**

### HUNGARY

**Dzsukhell**
Marosvasarhely Str. 16/a
Budapest, h-1182
info@shirthazard.com

### GREECE

**Astmazone c/o Mountza Fanzine**
www.mountza.blogspot.com
mountzine@yahoo.com

### ICELAND

**Andspyrna**
PO Box 35
101 Reykjavik, Iceland

### IRELAND

**Hope**
31 Hazel Road,
Donnycarney
Dublin 9, Ireland
niall@thumped.com
**Subscriptions available**

### ITALY

**Agipunk/Tetanus**
c/o Borys Catelani, via A. da Settimello 19,
50041 Calenzano (FI), Italy
borysc@tin.it / tetanus28@hotmail.com,
orders@agipunk.com / ex-pornostar@underpass.it
www.agipunk.co /,
www.myspace.com/agipunk

### NETHERLANDS

**Crucial Attack Distro**
c/o Franke Visser
Burg.Albertsstr.11
8715 JE Stavoren, The Netherlands
www.crucialattack.nl

**Don't Buy Records**
http://dontbuyrecords.blogspot.com
dontbuyrecords@gmail.com
Netherlands
**Subscriptions Available**

### NORWAY

**Nakkeskudd Plater**
Thorn donhaugsvei 74
1271 Oslo, Norway

**Tiger Safari AS**
PO Box 8828 Youngstorget
N-0028 Oslo
Norway

### POLAND

**Refuse Records**
c/o Robert Matusiak, PO Box 7
02-792 Warszawa 78, Poland
refusexresist@go2.pl,
www.refuserecords.prv.pl

**Trujaca Fala**
PO Box 13
81806 Sopot 6 Poland
www.trujacafala.com

### RUSSIA

**Old Skool Kids Records**
PO Box 64
109147 Moscow, Russia
www.oskrecords.com, info@oskrecords.com

### SERBIA AND MONTENEGRO

**Nemanja Boskovic**
V. Vlahovic D3 1/7
19300 Negotin, Serbia & Montenegro
nemanjab_83@yahoo.com

### SPAIN

**Bowery Records c/o Santi**
C/ Luna 18, 28004 Madrid, Spain
boweryshop@gmail.com

**Cintes Podrides**
Hèctor Garcia Lorente
PO Box 24042, 08080,- Barcelona, Spain
cintespodrides@gmail.com

**Flying Peluca Records**
c/o Macky Chuca & Mostros
C/Hereu 34 4art C
07014 Palma de Mallorca
Illes Balears, Spain
www.mostros.info/flyingpeluca.html
flyingpeluca@gmail.com

**Angel Fresnillo**
Avenida de Ulia 5 6ºizq
20110 Trintxerpe Gipuzcoa, Spain

**La Idea (Infoshop)**
C/Santa Barbara 7, Local
28004 Madrid, Spain
www.sindios.net

**Macky Chuca**
C/Hereu 34 4art c
07014 Palma de Mallorca
Illes Balears, Spain

**Mindless Mutant Records**
c/o Guillermo Miralta
Po Box 35322
08029 Barcelona
SPAIN
www.mindlessmutant.com

### SWEDEN

**Attack! Fanzine / Blindead Prod.**
c/o Krogh
Edgrensgatan 27
671 50 Arvika, Sweden
info@attackfanzine.net

**Deleted Art**
Ängelholmsgatan 14
214 22 Malmo, Sweden

### SWITZERLAND

**Rinderherz Records**
Postfach 6086
CH-2500 Biel 6, Switzerland
rinderherz@gmx.net, www.rinderherzrecords.ch.vu

### UNITED KINGDOM

**Active Distribution**
BM ACTIVE , London WC1N 3XX, England
www.activedistribution.org
**Wholesale & subs; Back & single issues**

## AUSTRALIA/ASIA

### AUSTRALIA

**Accident Prone Records**
Shop 2/ 86 Enmore Rd
Newtown NSW
AUSTRALIA 2044
(612) 9565 2287
accident.prone@live.com.au

**Endless Blockades**
PO Box 3023, South Brisbane BC
QLD 4101
Australia

**Missing Link Records**
Basement 405 Bourke Street
Melbourne, VIC 3000
Australia
info@missinglink.net.au /
www.missinglink.net.au
ph: 61 3 9670 8208 - fax: 613 9670 7176

### MALAYSIA

**ASAS / Ahmad**
LBKL 64, 4th Mile
Gombak Rd, 53000 Kuala Lumpur
Malaysia
asas13@gmail.com

**Ricecooker Shop**
@2.03, Central Market Annexe
JLN Hang Kasutri, 53000 Kuala Lumpur
Malaysia
thericecookershop@gmail.com
www.ricecooker.kerbau.com

**Sangsara Records**
c/o Basement
P O Box 13288
50806 Kuala Lumpur
Malaysia

**Wok the Rock**
woktherock@gmail.com
Indonesia
**Subscriptions Available**

### NEW ZEALAND

**Auteur House**
555 Victoria St
Hamilton
New Zealand
+64 (0)7 834 2485
www.auteurhouse.com

**El Paso records**
3/9 Broughham st.
Mount Victoria
Wellington 6001
NEW ZEALAND
xutox@elpasorecordsonline.com

## NO./SO. AMERICA

### BRAZIL

**Pedro Carvalho**
Rua Fradique Coutinho 294, apto 171B
05416000 Sao Paulo
Brazil

**Radical Livros**
Caixa Postal 2255
São Paulo, SP 01060-970
Brazil
Fax: 55-11-3129-5069
radical@radicallivros.com.br
**Subscriptions available**

# NEW SHIRT DESIGN!

TOTE BAGS ALSO AVAILABLE IN FIRST COVER AND VIVA EL PUNK DESIGNS–PERFECT FOR CARRYIN THINGS–AND THEY FIT LPS! FOR ALL YOUR RECORD COLLECTING NEEDS...

$11.50 US • $15.00 CANADA/MEXICO • $18.00 WORLD

SEND CHECK OR MONEY ORDER (PAYABLE TO MAXIMUM ROCKNROLL) OR WELL HIDDEN CASH TO:

MAXIMUM ROCKNROLL/PO BOX 460760/SAN FRANCISCO, CA 94146/USA

WWW.MAXIMUMROCKNROLL.COM/MERCH

# MAXIMUMROCKNROLL PRESENTS

BUM KON

"DRUNKEN SEX SUCKS"

LP/CD

25 songs recorded in 1983, nearly all previously unreleased - a blazing mix of Black Flag and early DRI showcasing a relatively unknown American hardcore band at their peak.

distributed by Revolver USA
www.midheaven.com
mailorder: maximumrocknroll.com

# LETTERS

Send letters to MRR, PO Box 460760, San Francisco, CA 94146-0760, or to mrr@maximumrocknroll.com. No response guaranteed.

*Dear MRR—*

I would like to say big hearty thank you to the Finnish hardcore band Terveet Kadet and everyone involved with their gig here in St. Petersburg, Russia, for the incredible effort it took for the whole thing to happen.

The band's first visit to Russia started with Petrozavodsk in Karelia, I haven't been there but people say it was amazing. It was the other stop on their Russian mini-tour that was problematic. The Zoccolo club where the Terveet Kadet gig was originally scheduled to happen was raided by the riot police in late August when hardcore bands Die Young, from the USA and What We Feel, from Moscow were to play. In order not to endanger the venue, the gig was then moved to Zhelezny Lev bar, also in central St. Petersburg. However, on the night of September 25th it was attacked during a reggae party by Nazis, who sent one of their security guards to hospital and broke the door.

As the last-moment replacement, Terveet Kadet were added to the lineup to the art / lo-fi festival taking place some distance from the city centre at Ruskomplekt. However, some punks had a fight outside (in jest), broke bottles, etc., residents called the cops, the cops switched off the electricity in the entire building around 9 pm, and the gig was shut down. There are also unconfirmed rumors that one person was beaten up by the filth.

But thankfully that wasn't the end of the story; a squatted former drum and bass club at a different location finally saw Terveet Kadet play in St. Petersburg. There were only 50-70 diehards but the atmosphere was amazing—porn mags on the floor, football playing as part of circle pit, and the old Finnish punks carried around on people's hands. After the local band xOSAx finished their set, Terveet Kadet played another set, as murderous as their first one.

I went up to Terveet Kadet's drummer after the gig to say thank you, and the only thing he was saying was, "Fuck the Nazis."

As I said, a great gig took place, against incredible odds.

What can you do to help the Russian scene? Get gigs for Russian bands in your country, release their records, swap stuff with the local labels, after all, come here and see the wonders of this land for yourself.

Cheers,

—Szarapow

diyhc@yahoo.com / www.szss.tk

PO Box 30, St. Petersburg-9, 195009, Russia

*Dear MRR—*

I wrote a couple letters to you guys that got published in 2007, but mostly I just read this thing when I have enough spare change to walk out of some trendy bookstore with a copy of my favorite punk shit rag to read about the latest Crust and D-beat vinyl I'll end up never finding. I felt compelled to write a letter to you guys since in a short time I will be unable to. For you see, I'm joining the U.S. Army as an Officer. I wanted to make a few comments in regards to my decision.

I was raised in a tiny trailer-park infested town outside of Houston, and my family has always been dirt poor. Anyway, I didn't burn out like most of my friends and ended up putting myself through college to get a pretty much useless Political Science degree. I couldn't find a job anywhere worth a damn, and my debts were piling up quickly, because unlike most punks in college, my parents didn't send me there so I could snort cocaine and do ecstasy in between getting my Japanese Theatre degree. Anyway, I was getting tired of my bills being overdue and having no money to spend on food, and the Army is in desperate need of intelligent people with a little experience, and with a Bachelor's degree I can go to Officer School. I don't have any urge to kill people, or see combat or any of that stereotypical military comradery stuff. (BTW, 95% of Army jobs are non-combat roles, and the Navy and Airforce have even more non-combat roles than that).

I wanted to mention that when in high school and college, I always heard horror stories of the military pressuring and brainwashing kids into jingoism and misleading them about the service. I can imagine that's true sometimes, but it's purely anecdotal. I can't even begin to describe how much bullshit I had to wade through to go to the Army, and I have a flawless criminal record and had great test scores on the ASVAB (which is similar to the SATs). So, I don't know who's feeling pressured when they walk into a recruitment center, because it was irritating as shit getting everything together, and if I was late with something then I'd probably lose my spot in the Army.

This has raised eyebrows with some of my friends, especially though in the punk scene in Houston. There's nothing more fun than the awkward pause when you tell a crusty you're joining the military. I realized a while back that I wasn't an Anarchist, that the State is more or less here to stay, only its form will change from time to time. I consider myself pretty much a progressive liberal, with a bloody streak of Libertarianism thrown into the mix. Besides, there's nothing worse than a punk on welfare, forcing the state to exist and provide for you, which they do by taxing the rich and companies, forcing those companies out of necessity to interfere in how the government operates, and leading to more oppression everywhere. Is it the biggest reason that government and business interact and fuck everything up? No, not the biggest, but it's definitely a factor. Get off the dole and get a job you ingrates, you're supporting fascism.

What's *my* rationale for joining the Army after that rant? My rationale is that I'm doing a non-combat role, and that being poor sucks. Being poor is not fun, it's not noble, its not moral, its not exciting or romantic. It's stressful and bad on the body and I would love to have a life where I can eat and drive a car without worrying about it getting repo'd in two months. And the more social services that a government provides, the more it has to tax us and take our money and lord over us. The more soldiers a government has doesn't really have a direct correlation to its propensity for going to war (see: China).

Also, most of the punks and freaks and goths and whatnot I knew back in my hometown joined the military, as well as some childhood friends. We were all basically latchkey kids and rugrats and I've talked to a lot of people about it, they are happy with their decision, and almost none of them have ever been shipped out or seen combat or anything of the

sort. A friend of mine has been stationed in Korea and spends his time drinking and going to punk shows there, I can't see much wrong with that.

Anyway, at this point I'm rambling and my girlfriend is telling me to wrap this shit up so we can hit the road to Austin, Hellbastard and Resistant Culture are playing tonight (along with Ecocide!!), so I'll leave with a couple observations.

Bruce Roehrs, your column is pretty good but you use too many exclamation points. Or maybe you just love punk and hardcore more than me, who knows. Please don't beat me up.

Osa Atoe, our beloved Shotgun Seamstress, I eagerly find your column first when I get this magazine, but it's because I think you stumble too many times when you walk that thin line between acknowledging you're a punk of color and being a racist. Maybe I'm spoiled on the Houston scene and Houston in general, which is more Hispanic than White, but there are a bunch of whites, Hispanics, and blacks (and a dwarf. you know who you are.) at shows and it's never been an issue. My girlfriend is Syrian and is the only Arab at any of these shows, and she doesn't give a shit about objective qualities like race or gender, it has not affected her social interactions with any of the other punks and I dare say she'd be pissed as shit if anyone treated her differently because she was a woman or an Arab (or a right wing libertarian capitalist, which is what she is). Your thoughts and feelings are more important than your objective physical qualities, and I remember a column you wrote complaining about how many white people there were at a party. Well, I obviously wasn't at that party but if you wouldn't talk to me because I'm white, then that is incredibly bigoted and offensive. (Cue some long-winded rant response about racial oppression and cultural insensitivity).

Finally, Brace Belden should write basically every other review in this magazine. And my girlfriend Mallorie Nasrallah claims that SHE is the last punk and will fight you for the distinction.

Anyways, wish me luck and I hope some of you guys are hoping I don't get blown to bits by shrapnel and insurgent fire. I figure some of you are.

—Ryan Ferret

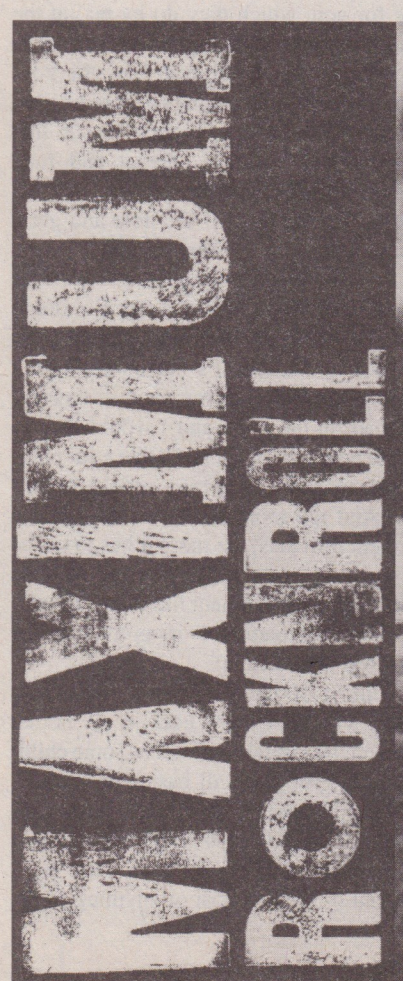
*I have no idea how to respond to this tangled mess of ill thought out bullshit. It's OK for you to be a deadbeat who can't get a job after blowing his wad on an expensive liberal arts education, but all those other people? They're just lazy! You demand that punks get off the dole, which DOES NOT EXIST IN AMERICA; but maybe you got confused from over listening to old English D-Beat or something? But this "dole" is somehow in your addled brain connected to the fact that corporations are too involved in the runnings of government—because they have to pay taxes? To cover all of the lazy punks on the dole?? But you are JOINING THE MILITARY, CLOWN! Which is itself funded by the aforementioned taxes. You are an idiot, and my taxes are going to pay for you to go be an idiot in the military. According to you this means that you are just going to go to some relaxing place like Korea and watch punk shows and get paid maaaaan, but then you also mention that the readers of this mag are probably hoping that you are going to get blown away by insurgents? At a Korean punk show? And because your girlfriend has never experienced racism, it obviously doesn't exist. Right. What a mess.*

*—Layla*

*Dear MRR—*

When did punk rock need a inspiring message in its lyrics? In the same vein as Fang, and the Meatmen, in you face dirty hard core punk !! Stop letting uptight Vegans write your reviews!! *Suburban Voice* magazine not only gave a great review they also had "Penis Intruvenius" as song of the week on their radio show!! I used to love reading your mag though you guys are turning into elitist snobs and should change your forum and leave punk alone. FUCK YOU to the writer of that article go hug a tree dick and, yes as you stated the Antibodies could kick your ass!

—Degowarpig!

SUBSCRIBE TO MRR!

12-issue subscription for $42
($45.50 for California Residents)
6-issue subscription for $24
($26.60 for California Residents)

Canada and Mexico Rates (airmail)
12-issue subscription - $57
6-issue subscription - $32

Everywhere Else in the World (airmail):
12-issue subscription - airmail $112
6-issue subscription - $59

Send checks/money orders, or concealed cash to: MRR PO Box 460760 San Francisco CA 94146-0760 or subscribe online: www.maximumrocknroll.com

NAME:
ADDRESS:

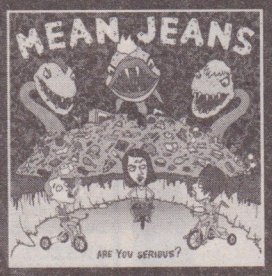
12 MONTHS? ☐ 6 MONTHS? ☐

# DIRTNAP / RECORDS NEW RELEASES!

MARKED MEN

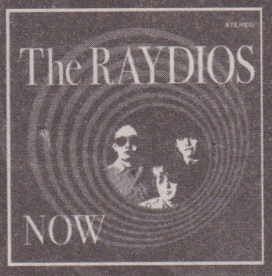
FIX MY BRAIN LP/CD

MEAN JEANS



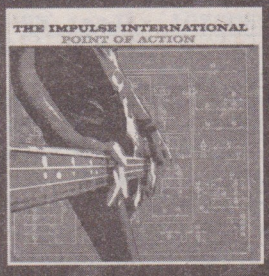

ARE YOU SERIOUS LP/CD

THE RAYDIOS




NOW LP

THE IMPULSE INTERNATIONAL




POINT OF ACTION CD

GOODNIGHT LOVING

NOTHING CONQUERS US 7"

AIRFIX KITS

PLAYING BOTH SIDES 7"

COCONUT COOLOUTS

THE LAST MAN YOU'LL EVER SEE 7"

All new releases (except for Raydios LP) come with MP3 download coupon! LTD-edition, mailorder-exclusive color vinyl available on all titles at www.greennoiserecords.com

**DIRTNAPRECS.COM**

Dirtnap Records, 2615 SE Clinton St Portland, OR 97202

---

ACTS OF SEDITION
PENGUIN SUIT RECORDS
FIVE TEN TAPES

≠

MALADIE LP
DANGERS LP
OVERVERT TAPE
SURRENDER LIVE TAPE
MOHORAM ATTA EP
ACTS OF SEDITION/
SURRENDER SPLIT 7"
MORE TO COME...

≠

ACTSOFSEDITION.COM
PO BOX 22083
OAKLAND CA 94623

PENGUIN SUIT RECORDS

FIVE-TEN TAPES

---

# HAVOC

WWW.HAVOCREX.COM

MINNEAPOLIS

77-84 HARDCORE PUNK RE-ISSUES

CRUST

THRASH

D BEAT AND RAW PUNK

SCANDINAVIAN IMPORTS

CHECK OUR WEBSTORE AT WWW.HAVOCREX.COM

FOR THE MOST CRUCIAL SELECTION OF RECORDS, T SHIRTS,

CDS, AND PLASTIC SLEEVES FOR LPS AND 7"S

STORES AND DISTROS WE DEAL DIRECT!

WE NO LONGER HAVE A PRINT CATALOG.

---

***

BIRDS & WIRES

12" EP - 4 songs, 45 RPM

AMOR Y LUCHA RECORDS
P.O. Box 28073
Washington, D.C. 20038
United States of America
www.amorylucha.org

***

**COLD WAR "BLOODY NIGHTS" 7"**
BRUTAL HARDCORE SIEGE/INFEST INFLUENCE
**ASESINO "CRISTO SATANICO"**
GATEFOLD 2x12"/POSTER
**CROSS EXAMINATION/SPRING BREAK**
**"SUPER PARTY BROTHERS" 10"/CD**
**EXTORTION "CONTROL" 7"**
**VOETSEK/COLD WAR SPLIT 7"**
**THRASH METAL WARRIORS-CD**
COMPILATION/HIRAX/SABBAT/KAT+6MORE
**HIRAX "ASSASSINS OF WAR"**
12"/CD 2007 THRASH MUSIC
**MAN IS THE BASTARD**
**SUM OF THE MEN RE-ISSUE CD**
EXTORTION "Degenerate" CD
MEAN STAIGHT FORWARD HARDCORE 2 XTRA TRAX
**OUTLAW ORDER "LEGALIZE CRIME" CDEP**
CURRENT MEMBERS EYEHATEGOD PISSEDFUCK PUNK HARDCORE
**MAN IS THE BASTARD**
D.I.Y.C.D OFFICIAL RE-ISSUE FROM 1995
**SIEGE 12"**
VINYL REISSUE OF THE HARDCORE CLASSIC
HAYMAKER/FUCKED UP 7" REPRESS
**PHOBIA "CRUEL" LP**
PHOBIA "MEAN OF EXISTENCE" PICTURE DISC LP
**INFEST 10"**
INCLUDES MANKIND 7" &COMP TRAX
**HIRAX "NOT DEAD YET"CD**
(1984) 'Raging Violence' & (1985) 'Hate Fear & Power'
**VOETSEK "Kick It" 7"**
APATHETIC YOUTH/FINAL DRAFT 7"
**HIRAX "New Age of Terror" LP/CD**
**LACK OF INTEREST**"never back down"lp/cd
**PHOBIA "GET UP AND KILL" CD/12"**
REPROACH 'It Is What It Is 7'
**INFEST "NO MAN'S SLAVE" 12"**

DEEP SIX RECORDS
P.O. BOX 6911
BURBANK CA.
91510 U.S.A.

WWW.DEEPSIXRECORDS.COM
7" $6/(air)$10 10"/12"/CD $10/(air)$20
NEXT:INFEST CD NEANDERTHAL CD THE SPOILS 12" REALITY#5 LOW THREAT PROFILE 7"

# SIX TWO FIVE

**OUT AUTUMN/WINTER '09:**

PARLIAMENTARISK SODOMI - EP
Brand new EP:1-man grinding blast
V/A-Bay Area Thrash Detonation
3rd CD comp of NorCal fastcore
YOUNG OFFENDERS/GIANT HAYSTACKS
Split 12"LP-anthemic angry post-punk
FLAT OUT - Debut EP
Debut-650/Bay Area Blasting Fastcore
INSECT WARFARE - 1-Sided 12"LP
Crazed-noise-blast.The last recording
PUNCH - Debut 12"LP
Insane no-holds fastcore from Norcal
SFN - New EP
Midwest powerviolence-the new generation
GET DESTROYED! - Last EP
The final recording of this AZ blast-unit
INFANTICIDE - EP
Straight-forward,no-BS Swedish grind
FLIPOUT AxAx - Flipout CD
Classic Tokyo HC/Thrash-punk.Ex-LIE
DISCARGA - 3rd CD
NEW! 18-songs of highspeed thrash
RUNNING FOR COVER - LP
All hail 1000mph powerviolence
THE PROCESS - Debut CD
Punishing HC ala RINWORM, X-SHANK
INFECT - Discography CD
Cult,all female thrash from Brazil
AGENTS OF ABHORRANCE - CD
Crazed Aussie 3-man blurrcore
THREATENER - Discography CD
Coll.CD of 1000mph blasting fastcore
BREAKfAST/STRUGGLE4PRIDE-CD
Tokyo cult skate thrash
*PLUS A TON MORE STUFF COMING!*

**STILL AVAILABLE:**

TRAPPED IN A SCENE CD- Comp of pure blast
IRON LUNG-1st CD Crazy-two-man blurcore
SLIGHT SLAPPERS-2nd LP Tokyo violence
ATHRENODY CD Early 90s Death/Grindcore
BANDANOS/DESTRUCT.END-CD:Crossover-Thrash
CHARM/UG MAN-Split LP:Tokyo thrashcore
CRUCIAL SECTION/HIT ME BACK-EP:Int'l HC
KUNGFU RICK - Disco 2xCD:Insane grind/HC
IRON LUNG/SHANK LP/CD-Audio Brutality
BREAKFAST 2nd LP:Tokyo skate-thrash
SECOND OPINION - CD High Energy thrash
BARBARIC THRASH CD COMPS:Euro,CaliComps
CRUCIAL SECTION-LP: 80s RIPCORD-thrash
SHANK-LP/CD: 1000mph power violence
MACHINEGUN ROMANTICS-CD: TX fastcore
QUILL/I DONT CARE-Split CD:Tokyo thrash
APARTMENT 213-CD:Clevo power violence
HE WHO CORRUPTS CD: Corporo-grind-o-caust
SCHOLASTIC DETH-Coll. CD: READ DAMN IT!
LORDS OF LIGHT-EP Original 3-man grind
THEY LIVE-LP: Cult-classic NY fastcore

*NEW SHIRT DESIGNS THRU*
*www.badskulls.com*

Wholesale and Mailorder:
WWW.EBULLITION.COM
FOR WEEKLY UPDATES CHECK:
WWW.625THRASH.COM



# CELEBRATE OBSCURITY
## IN STORES NOVEMBER 17:

**TIN HUEY:** The Bushflow Tapes CD
'74-'78 recordings

**PISTOL WHIP:** Endangered Species CD/DVD
original '77 and '78 recordings plus video

**FACE VALUE:** Rode Hard CD/DVD
career spanning retrospective

**EASTER MONKEYS:** Splendor Again CD/DVD
'84 recordings plus video

TIN HUEY PISTOL WHIP FACE VALUE EASTER MONKEYS

SMOG VEIL RECORDS

# COLUMNS

It's been a pretty good month for records, which of course means a hard month on the wallet. I've even been good—only buying the essentials, staying out of the record stores, away from record swaps and fuck, off eBay.

Of course, I'm a mere mortal, a weakling really. I caved at the sight of THIRD WORLD WAR's "Working Class Man/Little Bit of Urban Rock" 45. Got it cheap though... now I just need Taw's second LP for my collection to be complete. And when *Medway Powerhouse Vol. 3* showed up, there was no question I'd throw in a bid. I didn't expect to win. JOY RYDER and AVIS DAVIS for $10? Sure!

You see? This is how I get in trouble and can never get ahead. But I've cut back, a lot. I swear! All the great, new records I've passed on, not to mention the rare/old records...sigh.

It's never made sense to me why some enterprising individual(s) didn't take it upon themselves to re-reissue the IVY GREEN LP. The bootleg that showed up around '99/'00 disappeared in a flash and since has been commanding collectors' prices. I know the story behind why it couldn't be done on the level, but of all the half-assed dodgy records pressed, that was a small gold vein waiting to be tapped, again. Not that I would condone anything like bootlegging, especially not for monetary gains alone. But *come on*. Low hanging fruit and all that. A record guaranteed to sell. And finally someone did. There's been internet chatter about a new reissue of the absolutely essential first IVY GREEN LP surfacing. Haven't seen or a heard a copy for myself, but I'm sure it'll come and go quick, so act fast if you need/want one.

THE DICKS *Kill From the Heart* suffers from the same problem. Another classic that deserves to remain in print. A boot of that also surfaced in the late '90s/early '00s. THE DICKS LP had a nice silk-screened cover, sounded awesome. A nice substitute for those without pockets deep enough for an original. Sure enough, someone saw an opportunity and ran with it. Yup, *Kill From the Heart* has fallen victim to being bootlegged again. High time for a real, above-board release.

Riding that same train, as you probably know, the CHRONIC SICK 12" and 7" were also recently booted on one LP. Word has it a legit release of both is on its way, so I'd hold off on the boot and let the band get their cut.

On the legit reissue front, CHANNEL 3's early demos recently got released by TKO Records. I think it's reviewed in this issue. Cool color vinyl, sounds good. Limited to 1,000. I'm into it.

Remember last month when I wrote about the old OBLIVIANS 10"s resurfacing and REIGNING SOUNDS long lost *Break Up Break Down* LP turning up? Well, this month we see the trend continue with JACK OBLIVIANS' two solo albums, *So Low* and *American Slang* being reissued as a 2x10" package on Big Legal Mess. They come in a deee-luxxx gatefold package with original artwork. Honestly, I've never been all ga-ga over the OBLIVIANS. I like 'em now more than I did then...but fifteen years ago I was an idiot. Who wasn't? Anyway, this reissue deserves a spin if you don't have the originals. It's history, man!

Let's get recent

Within certain circles, UV RACE's debut album (Aaaright!) has been one of the most eagerly awaited records of the year. Their *Malaria* 7" on S-S was just like whacking the beehive of anticipation. So good. Showed them moving away from the EDDY CURRENT COMPRESSION RING mold and into a sound more of their own. For all the slobbering and gushing from those who heard copies before I got my hands on one, I was expecting to get a free handjob with the record. It's good, but not the ejaculatory experience I was expecting/hoping for. Perfect case of hype raising expectations and diminishing an otherwise great record. I'll give it a few more spins, let it grow on me on its own.

I don't know about you, but I'm ready for more from THE OOGA BOOGAS. I'm pretty sure their LP from last year will make it into my top ten of the '00s that we've been instructed to compile by the *MRR* top brass. That's gonna be a tough list to get together. Newer records are fresher in the mind, but there have been a lot of really great records in the past ten years. Pffft. Moving on...

Ann Arbor's M'Lady Records brings us the latest from DRUID PERFUME. "Other Worlds" b/w "Weird Wally Wigwam." Absolutely essential weird punk or whatever you wanna call it. Ferociousrockmania. Limited to 600 copies. I heard they're gearing up to record another album, which is sure to be epic.

COCOCOMA have a new album (on Goner) and a nice little single on Trouble in Mind that. Trouble in Mind, by the way, is Bill and Lisa's label. That is, Bill and Lisa of COCOCOMA. They sound... fuller than on previous releases, no doubt from the addition of another guitar player. I'm into it.

While hunkered down at the *MRR* HQ compiling my top ten for this issue, I ran across the EBONICS/GESTAPO KHAZI split 7". Limited to 300, it came out a few months ago I guess, so it's probably long gone. But the EBONICS side is an improvement over their debut 7", which I thought was good, but not knockout. The two songs on this split are a nice dose of sneering punk, just the way I like it. And this was my introduction to Long Beach's GESTAPO KHAZI, who also has a brand new album out on Dead Beat Records. Unlike most splits you run across, both sides of the EBONICS/GK 7" are evenly weighted.

I completely missed them when they were out on the west coast, but managed to grab one of the DE HØJE HAELE tour 7"s from Goner. Dannish hardcorish punk. Great stuff. They also have a split tape out and... shit, I don't know what else. But they're worth putting on your radar, especially if you're into Scandinavia punk shitz.

Also from Europe, SILLA ELECTRICA have a new 7" out on Blonds Must Die records. Limited to 500, the Tensión 7" is sure to deliver more of the blistering, raw sounds you've come to know and love. Act quickly or suffer eBay scoundrels to get a copy.

Quick "Photo Issue" update: The *MRR* photo issue is coming together amazingly. We got tons of submissions from all over the world. Impressive. Thanks to everyone who sent in photos. We're hoping to have the issue out this winter. Stay tuned.

That's it. Send all shits to me care of *MRR*. Singles are best. Email at: markmurrmann@gmail.com.

Kristin and I have ventured to the Black Castle in Inglewood for an epic dose of metal. None of the band names are familiar, but with the wildfires, community college, and missing everybody in the bay, I'm in a dark mood, a metal mood. It's $15, (yikes!) but the interior is perfectly familiar, a bare-walled converted old warehouse space with a slapped together stage and exposed rafters. I feel blissfully at home.

The metal is technical, flashy, and the hair is whipping at a phenomenal speed. It's not really what I was looking for, not the darkness I wanted, but it'll do.

The first person to speak to me of the night, that is not Kristin, is a young heavy set dude, with long hessian locks, in a crisp black shirt with a pretty unremarkable and dumb band name on in like Nightskull or Zombie Death, or something like it. But I'm still pleased to maybe make a friend, being new in town can be rough.

Instead of leaning in to say hi, or something equally friendly and expected, he looks me full in the eyes and jockishly says "nice tits," with a menacing kind of friendliness in his air. Everything in his manner says "If your cool you'll say thank you and wink, if you get upset, you are an uptight bitch." It's an approach that risks nothing and dares you to get upset. One I am too familiar with.

I want to punch him, or at least get a good solid slap across his face. To keep from doing so I lash back with the first snide and cutting enough response I can think of.

In tight but even tones I say, "You too" and mock wink. I haul myself to the other side of the stage before he can respond.

It feels good to have something cold and bitchy but funny to say at just the right moment, but it feels hollow too. I'm reduced to making a joke about his size to defend myself and my sex.

My small victorious high wears off entirely by the time we are leaving. I am wondering if I handled things as well as I could have, when a dude from one of the bands standing outside hollers at us wanting to know if we wanna be their groupies. As we keep walking down the street there is the faint sound of the word "bitches" on the breeze.

I sigh.

Sometimes it's so hard to know what is worth expending energy on, and what is best left unanswered; what fights are worth fighting. It's something I've been thinking about and struggling with more lately.

I remember standing around Nick and Bri's kitchen this summer in Brighton after our show, holding a beer in each hand while Heather sat on the countertop. We took turns complaining about young dudes saying and singing fucked up shit on tour.

"Ugh, I mean they are teenage dudes, I keep expecting them to know better, but they don't. "

"And they were so stereotypical too. 'This song is about my ex-girlfriend' then every other word in the chorus is bitch. We walked out, and were gonna tear them a new one, but it just didn't seem worth it."

Nick didn't agree. He thought it was important to challenge people every time, call them out. "It's important," he said with a warm smile, and he was right.

I know it's important, I do, but most of the time I am just too tired to really deal, too overwhelmed. I roll my eyes, mouth; "fuck you," but ultimately let the offending incidents go by unchecked. I make excuses for people, I invoke cultural relativity and tell myself that I didn't understand the situation right, that it's different here in London, or Arkansas, or San Diego, that I can't really know or judge their cultural climate or intent. I tell myself these things so I don't have to fight every inch of everyday. So I don't have to cause conflict, so I don't have to rock the boat, so I can I just get on living life.

But isn't that what punk and radical politics is all about? Rocking the boat, challenging all the unbelievable bullshit we see and experience in the world, even in our peers, maybe particularly among our peers.

While that is true, letting things go can be necessary sometimes too. I only have finite energy to battle the forces of thousands of years of gender based bullshit, and it's not my responsibility to take every sexist asshole I meet and read him the riot act and instruct him how to not be an asshole.

There has to be a balance, a compromise between the two.

I've decided to try something new. No more pretending not to hear shit, no more declaring war sporadically. I want to be the kind of person that reasons with people, that lets them know when they say and do fucked up shit, and why I think it's fucked up.

I don't have all the energy in the world, but I can do this. I can talk to people, I can try to stay calm, I can reason it out. I can try.

So, to the random metal head in Inglewood: Sorry about the tits thing, you had something coming to you, but making fun of your size was not it. That said, I see you again and you talk that same shit to me you are in for a real long lecture about how saying shit like that makes you an asshole, and why you shouldn't be one. But be careful, I'm new at this, you make me too mad, I still might just knock you out.

Check Arielawesome.blogspot.com for an archive of old columns, and holler at me at arielawesome@gmail.com. No new PO Box yet, sorry. Save up all those letters and send 'em at once, drown me in paper.

(*Continues from MRR #318…*)

The first fight we see, after finding our seats, which are *ringside*, is one between Andrei Arlovski from Belarus (which sounds more like a planet on Star Trek) and Ricco "Pretty Boy" Rodriguez. He's from Staten Island.

Before the bell rings to start the match, a hot chick wearing almost nothing except the number "1" on her halter walks around the fenced in ring with a card which has the exact same number on it.

"Wow," I tell Alex, "her shirt and sign match!"

"She's the round girl," he tells me, looking over his shoulders, embarrassed.

"Doh," I say.

The bell rings and the guys come out swinging. I can't tell you who hit who first because I was busy checking out where the round girl went. As it turns out, she went to where the other round girls were sitting. All five of them. Each with a different number on their teeny-tiny shirts, and each with more silicon than my computer.

"Whoa!" exclaims Alex, "Didja see that?"

"What?" I ask.

"That Staten Island dood just punched the shit outta that Russian!" he explains.

"I missed it," I say.

"Dood!" he yells, "how could you have? It was less than seven feet away from us."

I explain to Alex that I was checking out the round girls, as well as the whole arena. That I'd never seen television screens so big in my life, and how it would be great to play video games on them. I also tell him that the crowd is wonderful, and that never has a group this large ever needed dentists so badly. Well, except for in England.

"What about England?" asks some guy who is seated about three chairs away, with a "press" badge in his hat. A large piece of white paper with the word "press" written in black magic marker.

"They need..." I start to say, but am interrupted by the crowd going crazy. All of a sudden, Ricco is on top of the Russian, in his Speedo-type shorts and leather gloves, rocketing his fists into the Ruskie's face. Blood goes flying everywhere and I can hear poor Andrei Arlovski moan in pain.

"Holy shit," is all I manage to say as more blood splatters and I begin to smell the odor of the two fighters.

The next thing I know, the round ends for one reason or another and someone wins. Who? Fuck if I know. I'd noticed Carmen Electra about three seconds before the bell, and was now engaged in staring at her luxurious boobies.

As it turns out, she is there because she was just named as spokesperson for the UFC. In fact, later in the evening, I run into her, alone, in the pressroom.

"Howdy," I manage to spit out at this bigger than life bombshell, who even in high heels, only manages to come up to about my chin.

"Hi," she says back, checking me out in my black t-shirt, black vest, and black ladies stretch jeans. I know she wants me.

"You look great," I tell her, really thinking that she's tiny. Like one of those little people on *Land Of The Giants*. I imagine her in bed with her ex, Dennis Rodman. That basketball dude. During intercourse, he must have rubbed her tonsils raw.

"Thanks," says Ms. Electra, "do you know where I could find more chips? And something to drink?"

I look around at all the bags of unopened potato chips, and at the tub of bottled water and soda dispenser.

"Um," I say.

"You do work here, don't you?" she asks.

I'm about to answer her, but thank God, Donald Trump walks in. I guess she asked him because about two minutes later, I see her back in her seat, with a bag of chips.

***

The fights continue and blood spills everywhere. The question of whether this is real or not is now moot. Just the fact that the scary Italian guy on *Oz* who looks like Frank Stallone, and wears a Hells Angels jacket is seated up front, watching, is proof that this is no pussy sport.

Also the proof comes from some guy who looks like a cross between a fat G.G. Allin, and some blubbery Klan member. The audience loves him, and every match, he threatens to climb over the seating rails, and make his way to the on-going bouts. At one point, he removes his teeth and the crowd goes wild. Later, I find out he is some WWF dude or something, and was an original UFC fighter back in the day. Back in the day when there were less rules and more blood. If that is possible, which, I guess it was, judging from the guy's chompers being held up in his right hand.

As Alex and I continue to watch the matches, and listen to tunes by bands like Metallica, Megadeth, and Weezer, blasting over the loudspeaker, we are also amused by the camera shots shown on the big screen of famous people in the audience. Carmen Electra, of course, gets plenty of applause. As well as catcalls.

Some other blond model chick does as well.

When they show Donald Trump, everyone boos.

When they show Fred Durst, everyone boos even more.

Suddenly, I gain some new respect for these Jersey jerk-offs. If they think Limp Bizshit is crap, they *must* have some taste. Plus, they can probably see through his whole tough guy act as well. I bet if old Fred ran into even *one* of those guys in the parking lot, it'd make the UFC look like the KFC.

***

The night wears on and we see lots of people drinking lots of beer. And we also see lots of fireworks.

Inside the coliseum.

We soon begin to realize that this is one great evening. It's got the four B's.

Booze.

Blood.

Boobies.

Big bangs.

Actually, that's five, if you count the last as two words. Whatever.

It was almost better than a video game.

Finally, the last bout begins and we see Tito Ortiz and Elvis "King Of Rock n' Rumble" Sinosic enter the fenced in ring. One of them comes in from sitting on a King's chair. I didn't notice which one, but I would guess it would be Tito.

Although, it could have been Elvis, what with him dying on the throne and all.

Once the announcer tells the guys to get ready to fight, I get a good look at Tito. Standing a little taller than myself, and weighing about 205 pounds, he looks very much like he can kick my ass. It also looks very much like he stole my hair-do.

Motherfucker.

There he was, up in the ring with Elvis, wearing my hair! Bleached white/yellow, and short. Same cut and everything.

"Go Elvis," I yell to the guy from upside-down under.

"I thought you were rooting for Ortiz," Alex says.

"That pussy stole my look," I tell my pal.

The bell rings and the fight begins.

The whole time the guys are fighting, which is very, very short, I'm yelling "pussy" at Tito Ortiz. It was bad enough when Eminem stole my look, but now some UFC chump? Enough was enough. About a minute or so into the round, it ends. Blood everywhere. I can't remember if this was the round where the guy knees the other guy in the head, or the one where the guy punches the other guy so hard blood goes everywhere, and the guy's neck twists into an impossible position.

Well, whichever one it was, it was fast and gruesome. As Ortiz' arm is held up as the winner of the world light heavyweight UFC championship, I whisper "pussy" under my breath.

"Dood," says Alex, "I dare you to yell that at him!"

But I don't.

And I say nothing to Fred Durst, either, as I see him exiting the Continental Arena.

Cause I'm a puss.

After a little bit of "Dood! Where's My Car?" Alex and I find his Silver CRX, and

along with a mutual friend, make our way back to the city in his cramped and overly loud car.

Later, after Alex drops me off in front of my building, I make my way inside.

Up in my apartment, P.J. wags his tail and has a sneezy attack, because he is so happy to see me. My future ex-wife smiles and tells me she's happy I'm home.

Later, when things settle down a bit, she goes to take a shower, and I turn on the television.

Suddenly I hear her scream and run into the bathroom.

"Are you okay?" I ask as I pull back the shower curtain.

"I cut myself shaving my legs," she says as blood is *gushing* out of a three-inch gash.

I take one look at her wound then faint.

Take my life, please.

Endnotes:

1. Speaking of video games and such, I'm playing *Wolfenstein* from Activision and ID on the Xbox360. While the multiplayer is nowhere near as great as *Call Of Duty: World At War*, the single player game is *awesome*! You kill nazis. Big ones. Small ones. Live ones. Dead ones. Ones in doctor suits. Ones in leather suits. Even nazis in space suits! Fucking awesome! And with this new super power, "The Veil", you use the power of "The Black Sun" to melt people's faces off and shit. This game rocks. I'm so glad this title is still around and being used! Yay!!!!

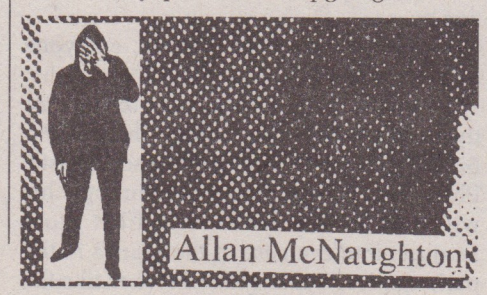
2. *Cursed Mountain* for the Nintendo Wii is surprisingly good. I mean, it *is* the Wii. You play as this dude, Eric, who is looking for his brother in the late 1980s in the Himalayan Mountains. The game gets creepy and scary like *Silent Hill*, but also has some great action ala *Indiana Jones*. This game and *Madworld* are the only two *real* games for the system!

3. For my favorite console, the Nintendo DS, I've been playing lots of games lately. I'm really liking *Sudoku Ball Detective* from Playlogic. You solve puzzles, which help you solve mysteries. It's like Sodoku plus. Hey, I *like* it!!! It makes my brain work! Also *Hysteria Hospital* is a fun little title where you play a nurse trying to run a busy ER. As you do better and better, the ER gets bigger and bigger, and you move from hospital to hospital. While the game play is a bit limited...this game gets me off 'cause I'm always in the ER anyway, and this way I get to push people around. By make-pretend, anyway! Also been playing *Aliens In The Attic*, which is a kiddie title based on the soon-to-be movie. It's actually a good platformer/shooting title for kids. And killing aliens with paper-clips rules! EA's *Madden 2010* is the best football game ever made, I mean, besides that little one you played on a handheld with that little red dot that went back and forth. Anyway, *Madden* now has even more cool and new modes, and it looks fucking real! Plus, you can switch plays midway through a play, which makes it more real as sometimes you just know they are gonna pound your quarterback. If you like football...this is *the* title. About as great as the latest *Tiger Woods Golf* also from EA. In fact, EA makes just about all the best sports titles. Only 2K even comes close! *NCAA Football 2010* is very, very good... and I'd have to say it's within an inch of *Madden*. Oh, I downloaded *Battlefield 1943* for the Xbox360. Best use of fifteen dollars, ever. Great game, easy to download, and a real *blast* to play. Everything blows up! Great WWII shooter!

4. *Angus Kahn* is a very cool and rocking band from LA, featuring my man, Frank Meyer on guitar. Frank was in the Street Walkin' Cheetahs, who rocked. Anyway, their name is taken from Angus Young and Gangus Kahn—and it sounds like it. Very AC/DC music with very brutal vocals. I really like this. Their new album, *Black Leather Soul* is kickin'. Although they are no Whole Hog, this band does rock the West Coast like a, um, hmmm, wildfire! On the same label as Angus Kahn comes Robin named after Batman and Robin from Japan. Oh, the label is Nickel And Dime Records. Robin is a unique band that plays like psycho-billy death metal. Either you like it or you don't. I like it. A lot!

5. Finally, if you haven't gotten that Johnny Thunders tribute album I mentioned last month, *Born To Lose*, what are you waiting for? And anyone watch that show, *True Blood*? This season it's rocking. Much better than the first season. Oh, and *Weeds* should just stop now. It *was* very funny, in a very dark way... but now it's just sad and dark. You don't treat kids that way—and making jokes about that sort of stuff just isn't funny if it isn't done exactly right.

6. www.myspace.com/helpgeorgetabb




**Overkill.**

I'm back after a brief, unplanned hiatus from column writing. Life got on top of me a little the past couple of months. I didn't have anything particular to contribute to the queer issue and there were plenty of guest columns to fill the miniscule gap left by my scant thousand words. I have no excuse for last month except that the deadline came and went and I had little to no inspiration to write about anything for this magazine. Work and home basically took over, leaving little time for frivolous musings on the state of the punk world. I'm only writing this missive six days after the deadline, after a scolding email from Das Koordinators.

My life hasn't gotten any less busy or complicated, but in the past week I have managed to wring some rock'n'roll fun out of it. It all started last Saturday, when my band played a show with our friends Love Songs and a couple of others. We actually ended up turning the show into a last-minute emergency rent and postage benefit for this magazine. Hopefully we won't have to keep having more of those, but it's not looking good. If you're a millionaire punk and have some spare cash lying around, please consider making a donation to keep the magazine going.

Enough begging. Two days after that show, I found myself taking advantage of young Mr. Brooksy's spare ticket to see the mighty Motörhead. I'd never seen them before and I haven't really followed their career beyond the first few albums, but seeing them perform "Ace Of Spades" on the *Young Ones* TV show when I was a kid was a formative experience. They played that song on Monday, along with "Overkill" and a few other hits, but the set was heavy on material I didn't really know, including an acoustic interlude. It has to be said that it was by far the loudest concert I can remember experiencing. The gig was made even more fun by the presence of *MRR*'s Bruce Roehrs, who had inside knowledge of a circuitous route through the cavernous Warfield Theater that brought us out right in front of the stage. Every hairy, denim clad Bay Area thrasher and rocker from San Jose to Petaluma and beyond was in effect for this show. It was also the first time in a long time that I'd seen any hairspray and spandex metal chicks. Not too many though—A Motörhead show is probably one of the few places left on the planet (outside the Castro) where the queue for the gents toilet vastly outnumbers that for the ladies.

The rock continued later in the week (after a grueling eighteen-hour day at work) with Complications from Canada.

Opening the show was Lecherous Gaze, who are the new band featuring members of Annihilation Time. To be honest, I haven't seen or heard AT since around their first couple of records. I definitely remember a heavy Black Flag/Bl'ast vibe, but Lecherous Gaze are pure metal. I detected bits of Thin Lizzy or Iron Maiden in the guitar leads and overall their songs were catchy and enjoyable. They'd have made a far better opener for Motörhead than Nashville Pussy or Reverend Horton Heat (neither of whom we watched). Complications came on and played a competent but fairly tame set to an admittedly subdued audience. They sounded good, but not quite the assault I was hoping for from these ex-Born Dead Icons vets. Their demo from a few years ago still gets frequent airtime on the McNaughton iPod, and they played a couple of songs from it on Thursday (notably "I Abdicate"—a personal favorite) so I'm looking forward to listening to the new LP on Feral Ward when I get a chance.

Friday night I took a breather from the rock, opting not to see the Raincoats play at the Part Time Punks mini-fest at a dance club downtown. Which brings us to last night, and a house party in a part of Emeryville that is essentially West Oakland, given its proximity to crack dealers and streetwalkers. Local all-femme power trio Dirty Cupcakes were playing with Shannon and the Clams. While I prefer crowded, loose, raucous house parties over bar shows in principle, the youthful, artfully pretentious crowd at this show reminded me why I seem to enjoy attending bar shows with other gainfully employed adults more these days. Seriously, what is up with hipster fashion these days? God I feel like an old man, but come on: Massive '70s granny glasses? Acid wash mom jeans? Fanny packs? Anyway, Dirty Cupcakes were great, as were Shannon and the Clams, but we had to cut out midway through their set. Highlight of the night was almost seeing a beatle-booted pseudo mod almost slip in a pool of vomit.

Now it's Sunday and I'm holed up in the *MRR* Kompound typing this. It's officially autumn today. The skies are grey and the rainy season started about half an hour ago. It kind of fits with how I'm feeling these days. I enjoyed the sunshine while it was here but for some reason, I feel more at home with the grey and the damp. It's Hüsker Dü weather again just in time for my life to fall to pieces. Here we go.

Seeing as how *Maximum Rocknroll* has an international reading base, I really doubt that most readers would be interested in my middle class American teenage hi-jinks. I never squatted a dingy warehouse at the edge of the industrial part of town, traveled Europe by train-hopping and busking in the cities, or traversed the United States in a vegetable oil fueled van with a bunch of freaks acting like hippies. (Wait a minute. That sounds familiar.) I did, however, spend my fair share of nights flip-flopping up and down abandoned streets of a Midwestern American city with a crew of reject punk nerds. While growing up, I came across slews of total freaks that would end up completely messing up their lives. Kids that I knew (most of them considered "punks") became drug addicts, suicide victims, overdose cases, racist skinheads, incarcerated criminals, and end of the road murder cases. Fates that I'm sure are nothing new or surprising to most of *MRR*'s readers.

Out of all the derelicts and alcoholics that stumbled out of my peers, one particular fuck-up shone through remaining as clear as day in my memory. In my ninth grade Home Economics course, I was grouped with a "project partner" wearing a Sepultura "Roots"-era long-sleeve shirt typically found at Spencer Gifts at this point of time. Through discussion of mutual interests such as heavy metal and professional wrestling, we quickly became close friends. About a month of school-time friendship, my friend invited me over to his house to hang out after school. He lived in a house next to his family-run funeral home on the same lot as a cemetery. Across the street were a bank, fire station, and a church. Inside the house, my friend directed me to a room that held a massive collection of grindcore compact discs organized by genre (prominent amounts of pornogrind and goregrind) and right next to the CDs were loads of Starting Line-up Collectable Sports action figures organized on a mock-up department store wall. I could not fathom how someone who was not even moderately interested in athletics had amassed such a large amount of collectable sports action figures. Next to the collectables was a computer hub and camera – an obvious online sales space for his collection. Later, he would reveal to me that he was a well-known Starting Line-up online dealer.

Months later, my friend would organize a performance within the depths of his home, tunneling down stairwells far into the grounds which eventually opened up to what looked to be a home-made dugout room. Needless to say, it was very odd and unnerving. There were about seven to ten different people milling about the room—all rejects and nerds from our local high school area. The only band playing the show was "Aborted Fetus" —his one-man grindcore band. I have no recollection of what the music sounded like. I'm sure it was not remarkable but in this day and age of lo-fi garbled cornfield slam worship—you never know. The performance, however, was interesting and memorable. Mid-set, as his guitar is feeding back, my friend takes out a jar of his own piss and proceeds to chug it, which caused a young woman in the audience to vomit all over herself. He then stripped nude and lead all of us out into the night. I got into my car and drove home. I had to work the Pokemon Card tournament the next day at the toy store.

Needless to say, my friend got pretty sick after drinking his pee. He came down with jaundice, which I didn't think you could get unless you were a sick, decrepit pirate neglected at sea. School ended. He went to mortuary school. I heard he got married. I recently saw a picture of him walking around in an extra long shirt with no pants on. I guess weird people persist and do weird things. I mean, I carried two garbage bags full of taxidermy and a box of dumpstered beer home.

Endnotes:

- You can still write me at Edward.P.Steck@gmail.com. No one has written yet.
- Music: Michael Hurley, Mad Mike collections on Norton, Venom, Drudkh, Woods, Gism, Dead at Twenty-Four

## ALL FOREIGN JUNK

Kraut label Idoneum Bello Records have some kind of perverted fascination for NZ, and have released a slew of new records that celebrate the idiosyncrasies of the

remote island punk. SHORTLIVED have had their demo pressed in a limited quantity to vinyl, and have a 7" called *Mindrot*. Live, this band remind me of late 80s New York hardcore (not NYHC—CITIZENS ARREST is what I'm referring to here). On record they've failed to capture the higher end squall of their sound; it's muddy and dense, with little personality. I could see this appealing to people who burn a candle for the '90s thrash revival, as it has the same energy and direction.

Perth band SUFFER probably grew up watching EXTORTION develop, thinking "I can do that." Unfortunately for most bands, they cannot do that. Fortunately for everyone, SUFFER can. They stick to the more miserable and sludgey side of power violence on their *Blood Wars* cassette, which has a great Common Senseless sound. Tick.

When STRAIGHTJACKET NATION toured Indonesia earlier this year, it was a real pleasure seeing bands playing pulling reference points from everywhere. While it usually didn't work, there was something ambitious about the way they played, and it was refreshing to experience punk in an environment that didn't feel saturated with hyperlinks. The best bands we played with were raw punk bands, connections with Dave from the PISSCHRIST tour, but my favorite hardcore band the whole tour was called TRIPLE X from Jakarta. They sounded like they'd listened to Flex Your Head every day for years, and were combining all of those harDCore bands styles together into one sweaty Indonesian coffee house. The singer stood next to a mic on a stand with a lit cigarette and a great Stiv Bators sneer and they churned through a great hardcore set, one of the best bands I'd seen in a long time. The singer Ayip sent their 2007 album *Rock For Fun* in the mail, and while it doesn't live up to their live performance, it's a great reminder of the tour and that band.

THE LOVE TRIANGLE are a new UK band with ties to FASHION, though their sound borrows more from depraved garage punk than scum hardcore. The two cassettes I received feature poorly recorded guitar bashing and slurred unintelligible vocals, but there are definitely songs there... looking forward to seeing what they can do with them.

Australia, 1997: the best hardcore band in the country was from a shitty steel working town north of Sydney called Newcastle. ARMS REACH. Like devout pilgrims, every weekend my friends and I would follow them from venue to venue as they played some of the best live hardcore I've ever seen. They have a double CD/DVD discography out, featuring everything they've recorded, including demos, unreleased shit and live recordings, which kind of reveal how all over the shop this band was: an INFEST cover, a ONE LIFE CREW cover, a SIEGE cover, a YOUTH OF TODAY cover. That pretty much sums their sound up, really. For anyone not there, I could still imagine some of the recordings to have relevance: the earlier recordings are my favorite for sentimental reasons, but listening to them now they still have a pretty interesting sound about them all these years down the line. Highly recommended to anyone interested in checking out Australian hardcore history.

Also from Australia and on the almost archaic compact disc format is the new KITCHEN'S FLOOR album *Loneliness is a Dirty Mattress*. This was released on the RIP Society label who did the awesome CIRCLE PIT 7" from last year. KITCHEN'S FLOOR wouldn't sound out of place on the bill with EAT SKULL or any of the other neo-Siltbreeze sonic agitators, with a really blown out Mo Tucker style primitive beating behind abrasive guitar and languid vocals. Another modern band that knows how to package their catchy songs with a tender helpful of gravel and grit, and they do it well. Tick. Tick. Tick. Tick.

If you play punk, hardcore, garage noise or any music with a bit of grit and rawness to it, or if you write a fanzine that loosely covers the same sonic territory, and you *don't* live in the US, Japan or Sweden, get in touch. My address is DANIEL STEWART: PO BOX 239 NORTH CARLTON VICTORIA 3054 AUSTRALIA. If you'd like to email me, try distorttheworld@gmail.com.

I turn twenty tomorrow. Twenty. If I make it to sixty without getting nuked by the Koreans or dying of GRIDS, I've almost finished a quarter of my life. A fifth, if I quit smoking now and start jogging, maybe eat some fuckin' green beans once in a while. Twenty years can be a long time, you know, but only if you're thirty. When you're twenty, though, only ten years have passed that you can really remember, and if we're talking in terms of how long you've (I've) been self aware, it's more like five. Hell, I've got gaps in memory that'd make the Grand Canyon blush, gaps that I once blamed on some sort of bizarre genetic disorder (to which I also attributed my off the charts intelligence and chiseled chest). Gaps which I fill in with shrugs and conjectures, finding assurance in the lapses that I probably didn't do anything too great or terrible. I know I had a somewhat off childhood, and a jerky disjointed teenage time. I just don't remember most of it. And my brain isn't one of those sauced out heavily holed meth creations you see on the TV, either, I'm just plain dumb. Dumb and almost twenty and sitting here writing.

A friend told me the other night, she said "It's like you blink, and you're ten, and you blink again, you're twenty, and you keep blinking and blinking, waking up older and older, until one day you're dead." Though I of course consciously knew this (I've heard it repeated in slightly different variations often enough) it hadn't ever struck me as particularly pertinent to me, until right then. It's sort of like, well, life's a greased pig, and some people give up catching it early, resigning themselves to the sideline of grumpily ignoring those who spit on their palms to catch the swine, except to perhaps toss a sideways corner-mouth insult at them. I myself have flitted between these two types for as long as I can remember (not long) with stretches of inactivity seemingly stretching into eternity, though sometimes punctuated violently with great loud movements. Trying to catch up. But as the lady said, every time you open your eyes, it's different. I've blinked before.

I'm three years old and it's cold, of course, in San Francisco. The upstairs neighbor is stomping so loud that the tenants underneath us are complaining, hitting our floor, their ceiling, with a broomstick, thinking it's us slamming and stomping. I start crying.

Next time I wake up, I'm five and a powerfully built women with a severe face is telling me that, no, you will not be continuing into the first grade as your peers are, that due to your age you are to repeat Kindergarten. Something about social adjustment. I do not wait another year. I cough.

I'm six and sitting on an off white couch in my father's living room in the house he keeps in Sonoma, the house he has kept since he and my mother divorced some years ago, and he is crying and telling me that the aforementioned woman is now

deceased. It's warm and he's crying and I blink.

I'm eight years old and Clint Eastwood is smoking a cigarette and giving me directions to the bathroom. I find it. It's in George Lucas' house.

I'm ten and after my older brother tries to kill himself, a foul smelling man in a flannel suit tells him, and through him, me, how my mother actually died. I scratch my arm.

Fuck, now I'm fuckin' eleven and I'm fat as shit, with long homeless hair and Nazi accountant glasses. I have seven AC/DC shirts. I wear them. I take a nap.

And now I'm not fat, because my parents put me on Ritalin, and I'm never hungry, thankfully I somehow figured out about punk and now I'm twelve. I punch a fat kid in the face, and he pulls my hair so the next day I cut it all off. I buy brass knuckles in China town. I put them on in the school locker room, when the fat goth fuck is in his undwear.

I'm thirteen years old and waving the top half of a broken bottle in Negative Tom's direction at the 924 Gilman Club. I make uninspired motions with it, and that night he throws my previously relatively unsullied and safely anonymous name to the internet wolves, starting off a reputation for pathetic violence mixed with ignorant arrogance that will follow me to the day I die. I throw up.

Now it's 4:30 am and I'm fourteen. Two black men the size shape and warmth of a couple refrigerators are dragging me out of my bedroom and into an SUV. My dad is waving me goodbye. The next day I am naked, squatting and coughing in front of a hippy bitch and her bald ex-Marine counterpart. They are checking the inside of my asshole for possible hidden contraband. Failing to finger anything out of the abyss, I now have two minutes to take the last shower I'll take for a long while. Afterwards, I am given various heavy duty cold weather clothes, blindfolded and locked in the back of a truck. We drive for two hours, until a sudden stop and removal of the bandana over my eyes reveals me to be in the middle of fucking nowhere. I exit the truck and survey my surroundings, sweating profusely in the twenty degree wind of the Oregon Dalles, the desert that I didn't even know that state possessed. I spend the next three months with various other semi-delinquents from all corners of this great country, hiking up and down the same ten mile strip of road day in day out. I could write a book on the bizarrities I was forced to endure. I said "fuck" twice in one day, and they made me sleep with a log as a pillow (not that we had pillows anyways). We were given five minutes from the moment we woke up to do a litany of mind numbing activities, and if one member of the group did not finish in five minutes everyone had to repeat the process. We would do this for hours, sometimes. It was twenty degrees during the day, twenty below at night. Anyways it was the fifth day of my Solo, I was wearing long underwear leather boots wool sweater and I was yelling as loud as I could, just hollering because there was no one around, not even close. I run in a circle and I throw things and I try to make cigarettes out of leaves and when I get tired of that, I fall asleep.

Now I'm fifteen, I'm planning on running away from the prison farm that I was sent to after my time in the desert, and I'm shoveling horse shit. There is a seventeen year old upper crust type named Phillip from Chicago to the right of me, and a fifteen-year-old with a square head named Michael to the left. We were all shoveling. Phil and I leave Michael alone for a second when we grab some hay (You are never allowed to be alone, you must always be with at least two other students, and one of them has to be a senior one. You wouldn't think this would be that big of a deal, as we could all just goof off and act like assholes. But the thing is, this program worked, it really fucking worked, so if you so much as muttered a "shit" or a "damn" or even thought for a second about slacking or jacking off, your sorry shithead shouldn'ta-fucked-up-in-the-first-place ass'd be digging out a stump for the next month). As it comes out a bit later, Michael had been fingering the horse when we left him alone. I run away a week later. I blink a lot around this time.

I'm fifteen still but instead of shoveling shit in Montana, I'm halfheartedly thrusting myself into an unenthused girl who may have Hepatitis C. I do this for twenty minutes until I get tired and I pretend to come. I am in a place called the "Hole" (no pun intended), where I have been staying for the past two months since I ran away. In the next week I will go down to Los Angeles, where I have never been before, on a bus. I will get dropped off in the middle of the night on Hollywood Boulevard. I do not know a single person in Los Angeles. I have seven dollars. I walk down the street. A man wearing a brown leather jacket and sporting a ponytail says I look like I need a rest, telling me he'll let me sleep on his couch that night. He tries to rape me and I rob him at knifepoint in his kitchen. I sleep behind a liquor store. One night I accidentally sleep in dog shit. I do not like Los Angeles.

In this general region of time (a little later, actually) I gradually become self-aware. There are accusations of Nazi nature thrown my way by various parties, all of them only kidding themselves. For some reason, I explain myself. A poor move and a tactic that I will avoid in the future. I should have just told them the *truth*—that no, I'm not a Nazi, but I *do* believe in the hollow-earth theory and I'm a midlevel member of the third tier in the Thule Society, but that's all beside the point and plus can you blame me for believing the truth? Jokes aside, I spent the next while faking my way through high school, sitting and watching the rest of Warkrime practice, jacking off with a vigor reserved for sixteen year old repressed types, and screwing sometimes. I keep my eyes open the majority of the time and see things I dislike. I see Niagra falls. I occasionally get punched in the mouth. Good things happen. Bad things happen. I sneeze.

I'm nineteen and it's yesterday, it's 2:30 am, I am smoking a cigarette outside my childhood room at my childhood house where my parents live, and it's very dark out. I am standing and I am wishing that I had spent that last nearly twenty years doing something, anything but what I had been. I have a lot of friends who are real go-nowhere types, content as they can be working a shit job, living in a shit house, living out a shit life. I sometimes kid myself and pretend that I'm any different, and in some ways I am, but in most I'm not. I can look back at all these semi-significant events in my life and pretend that they're different from other peoples experiences, and again they may be in some ways, but Christ, we all end up the same place. What the hell do I do now? Maybe I'll go for a walk. It's muggy out and I hate being outdoors when the weather's like that, but I need the air. I won't, though. Even something that simple escapes me. If this was a book or a movie I'd go for a walk and think about my life and reflect upon how much I've grown and changed over the years. No, this being reality, I'll most likely jerk off to the porno rags I got hidden underneath some old Dungeons and Dragons books in a box underneath my bed, wash my hands, gaze into my own beedy creep Kike eyes in the mirror for a bit (there's a reason I don't remove my glasses much) and spit into the sink. I am an overweight American Jew and I will go home tonight

and lay on my small bed in my small apartment in this small city, lights off up there and in here, the goddamn freezer of the restaurant next door buzz buzzing my brain into oblivion, and I will sigh and I will sleep. I'll wake up tomorrow. Like I wake up every day. Happy birthday. Eat shit.

**ALL PUNK, ALL THE TIME...**

Since it's been a couple of months since this space featured any music reviews, I'll try to get you up to date on the latest 'n hottest tunes. And, in a few cases, some of these recordings have been out for a while. One of 'em even came out last year but only recently came my way. So with that in mind...

There have been any number of bands called DAMAGE over the years. These four lads are Swedish and on their self-released 12", *Our World*, there's a decidedly old-school hardcore sound. Or, rather, taking those influences and playing them with the non-distorted guitar attack utilized by the likes of SMART COPS, AMDI PETERSENS ARME, et al. The drumming is a little bit one-dimensional, but I otherwise have few complaints about their no-bullshit style. (www.myspace.com/damagelkpg)

It's not too common for a band to split up for awhile and come back even stronger than before. MURDER-SUICIDE PACT weren't defunct for *all* that long but their new demo shows they're back with a vengeance. Fourteen songs of damage-core played in a deliberate and full-bore fashion. A BLACK FLAG/BL'AST inclination has always been part of the band's sound and they harness it in a somewhat similar fashion as a band like ANNIHILATION TIME but with only a smidgen of the metalisms of the former. While a good chunk is at a medium clip, they'll occasionally bring on the thrash, such as for "Get Bored And Die." For a "laptop" recording, the sound isn't bad at all—good and punchy, not overly slick. Dark aggression and that darkness extends to the lyrics. Well, sometimes there's a self-improvement, keep forging ahead theme, as with the fiery "Full Time." Bob Suren has a sinister, close to murderous (sorry) timbre in his voice, matched very well by the music. Good to have them back. (PO Box 3204, Brandon, FL 33509, www.myspace.com/mspfl)

ANS have also utilized the BL'AST-FLAG inspiration over the years, especially the first part of that hybrid. But on their new album *Pressure Cracks*, it's moving even closer to the metallic realm they've increasingly embraced. At the outset, there's a clip asking if they're going "a little slow heavy metal" and the reply is "a little bit zany, a little bit wastey." That could be name-checking a certain zany WASTE-oid (as in MUNICIPAL) band from Richmond, but this definitely isn't a carbon copy of 1987. They embrace a sprightly heaviness, if that's not a contradiction. Speaking of BL'AST and BLACK FLAG (which I already did—a few times), that applies to the words, taking a search inside and finding painful questions to deal with and express but also leaving time to "party with bros," as stated on "(If You Don't Get It Now) You Never Will." That's the only song that mentions their passion for skating, incidentally. Most of these songs here have a fired-up, rocking fervor reinforced with scorching guitar riffs and leads and wailing drumming. The last pair of songs take chances but aren't quite as successful. "Instru-Monu-Mental" uses the same modus operandi as "Walk Down My Way" from the last album, with spoken word over an instrumental vamp. It's kind of like combining the spoken word and instrumental sides of BLACK FLAG's *The Process Of Weeding Out*. "Bleeding Out" goes through an excruciating passage of purgatorial emanations (huh?) before finding a groove. Still, those songs aren't complete disasters, just a bit tough to get through. That's definitely not the case the rest of the time. (Tankcrimes, PO Box 3495, Oakland, CA 94609, www.tankcrimes.com)

RAMMING SPEED, who recently shared a Boston stage with ANS, favor a purer speed metal sound on their four-song EP *Always Disgusted, Never Surprised*. Thrashin' mania with some blowtorch leads. That's particularly true for "Too Close To Almost," the best song here and almost close to catchy (sorry). Given to blasting on occasion and Jonah Livingston has the sticksmanship to pull it off, but they're at their best when sticking to the traditional trappings. The lyrics deal with economic collapse and putting too much faith in political leaders i.e. the current occupant of the White House to make things better for the underclass ("No Hope"). Pretty good but you really need to see them in their live, hair-flying fury. (Punks Before Profits, PO Box 1148, Grand Rapids, MI 49501, www.punksbeforeprofits.org)

Another Punks Before Profits disc comes courtesy of the BUNNY SKULLS, who have a new eighteen-song EP, their second and first one for this label. Distorted, raw hardcore in short, sharp installments. I mean, you're not going to find any three-minute epics here. It's not all blinding thrash either. "Daily War" actually has something of a melody. Pretty tongue-in-cheek and particularly contemptuous of crusties, suicide punx, youth crew-ers and people who wear Hooters shirts. What's funny is this sounds like it was recorded on a boombox or four-track but it was actually recorded by Steve Albini at his studio. And he does a great job of making it sound like a boombox recording. I just went back and listened to their first, one-sided EP and that was recorded on a four-track and is sonically similar. Maybe you can still score one. Go to www.myspace.com/bunnyskullsband.

Meanwhile, RELIGIOUS SS DISORDER come up with some dark and churning punk on their six-song EP *Prey*. Tribal-like rhythms, buzzing guitar and bass, plus vocals with a whole lotta reverb on them. The title track begins with collage of clips repeating the word "terrorism" ad infinitum leading into the musical fray. The more aggressive punk side comes up for "Critically Think" and "People Not Property," but there are other times where there's an anarcho punk vibe and that adds a distinctive flair.

Getting back to the metal for a moment, IN DEFENCE go over the metal cliff on their latest album *Into The Sewer*. OK, there's still a hardcore attitude, but this is some fired up riffa-thrash-a-rama starting with the opening chords of "Lessons In Headbanging." Crunchy bits of NYHC slip in there, as well. Ben Crew barks out the vocals with conviction as he emotes about such pressing issues as the lameness of pizza ("The Only Good Thing About Pizza Is The Crust"), a dearth of circle pits ("Don't Call Me A Moshist") and even throws in an anti-Reagan sentiment or two ("Total Filler No Killer"). Yeah, it's kind of silly and one wonders how much of it is wise-assery and how much of it is serious. I used to wonder the same about GOOD CLEAN FUN but IN DEFENCE are *way* better than those guys and these songs throttle nicely. (Learning Curve, PO Box 18378, Minneapolis, MN 55418, www.learningcurverecords.com)

UK band ROT IN HELL merge together

metal, hardcore and crust on their *Hallways Of The Always* album. The riffing is hot and heavy and ROT IN HELL utilize a few familiar ones here and there, be it the CELTIC FROST-isms of "Final Word" or the even-more-brazen appropriation of SLAYER's "Angel of Death" for their own "Black Omega." It does falter towards the end, with the lengthy "Psionic Annihilation" and "Now, Today, Tomorrow and Always," more of an experimental piece with acoustic guitar fading into some sort of sonic collage with a religious sermon underneath it. I'm sure there's some kind of grand statement being attempted but it's not worth spending the eight minutes to wade through it. Otherwise, a more than adequate amount of ragingness. (www.myspace.com/grotrecords)

THE STATE's second German and English languages EP, *Wuste Dtld* (the title means "Dregs 'o Detroit"), has two songs apiece in each tongue, taken from recordings ca. late '07/early '08. "You Against The World" is a solid change of pace for these guys, taking a rockin' punk turn with some blowtorch guitar. The other three songs run the gamut from a mid-speed wind-up ("Emo-X") to hammering hardcore ("Wuste Deutschland") to the no bullshit rager "Pop Tart." Not the greatest record ever by these stalwarts but the "You Against The World" and "Pop Tart" are definite keepers. (www.myspace.com/statenoillusions)

At the top, I mentioned an album that came out last year. That's the self-titled disc from Japan's SLAP THE CULTURE. A tardy review, but it just landed in my mailbox recently and it's been landing on my CD player quite frequently. This Japanese band have a snotty early '80s-inspired thrash sound along the lines of STREET TRASH or TOTAL FURY and the vocal delivery is similar to those bands' vocalists Josh and Kenji. Brief catchy-but-flailing songs following each other in quick succession. The three bonus songs—adding up to a total of sixteen in around twelve minutes—are rougher and a tad more chaotic, especially "I Wana (sic) Skate." Lyrics are in English and aren't exactly poetic but convey a middle-finger attitude quite effectively. Inspiring recklessness. (www.cocksuckrecords.com)

Speaking of chaotic, that's a good description for the TIMEBOMBS' *Belong In Hell* 12". A cataclysmic barrage of pure energy music from the feedback-laden intro to "Safe For The Whole Family" to the bombastic conclusion of the final pair of songs, "I Belong In Hell" and "Not Safe." That's for sure! The instruments sputter and squeal in an eruption of pure craziness while vocals fight to rise over the clatter. You won't be humming the songs, but you'll certainly feel the impact. This is the same sort of heady noise that's been plied by SEX VID the past few years and I could see this band being a violent force of nature in the live setting. It's a pretty formidable force right here in the listening room. (www.cowabungarecords.com)

There's a newer crop of UK punk bands playing with a rough 'n jarring sound that incorporates post-punk and garage into the aural mixer. This year has brought stellar 7"s from FASHION and HYGIENE and the SHITTY LIMITS, who I believe have been around the longest, come from the same area (London and surrounding regions) and a similar muse, that being a penchant for shaking things up. After a slew of earlier 7"s, *Beware the Limits* is their first bigger-sized release and it uncorks a delirious, jittery sound. "Transitions" has a FALL-like tinge to it and if their vocalist Louis doesn't parrot Mark E. Smith, he still has a sing/speak/shout cadence. He practically drove himself into convulsions when they performed here over the summer and I wondered if he was going to have an aneurysm from shaking his noggin too hard. The same thing might happen to you once the needle hits the vinyl. (Sorry State, 1102 N Greensboro St, Carrboro, NC 27510, www.sorrystaterecords.com)

THE SPITS' fourth self-titled album is their first for Recess Records. It's unofficially called *IV*, much like LED ZEPPELIN's fourth album was called the same thing. And they get through about seven of the ten songs in the time it'd take you to listen to "Stairway To Heaven." The closest thing to an epic here is "Flags," timing out at two and a half minutes. This is punk minimalism possessing a crude '77-era catchiness, but they let wavier/nervier chunks in the mix—synth lines and washes and plenty of distortion effects on the instruments and vocals. "Flags," mentioned earlier, is the roughest song here, driven by muffled guitar and prominent bass and the chorus "wooah" perfectly played. You might be thinking of accusing them of "d-u-m-b" shtick, but it's very clever, dark shtick that'll have 'ya pogo-ing around. And "School's Out," with the line "we're gonna burn the teacher's car tonight" is way cooler than "Rock 'n Roll High School." (www.recessrecords.com)

Last but far from least is the US pressing of EDDY CURRENT SUPPRESSION RING's 2006 debut album and if you haven't heard these Aussies yet, what the heck are you waiting for? This is one of the cooler bands to come along in the past five or so years. The individual who introduced me to these guys (and it spurred me to lay out a pretty good amount of money for the import pressing of this album) said they sounded "old" as in having something of a vintage sound. They certainly use the Australian band X as a starting point, along with early WIRE but this isn't a museum excursion. ECSR favor a gnashing, gnarled sound with jabbing guitars reinforced by in-the-pocket bass and drums. Vocalist Brendan Suppression has a knack for sounding both self-assured and nervous. Repetition is a not-so-secret weapon—a song like "Having A Hard Time" gradually builds to a manic crescendo. "Insufficient Funds" replaces the guitar with organ and has the same kind of mind-numbing effect and if the sharp, catchy "It's All Square" doesn't bring on some sort of blissful sensation then it might be good idea to get thyself a stethoscope and check ye pulse. That applies to this album taken as a whole and the follow-up, *Primary Colors*, is nearly as great. (Goner Records, 2152 Young Ave., Memphis, TN 38104, www.goner-records.com)

Al Quint, PO Box 2746, Lynn, MA 01903, suburbanvoice@earthlink.net, subvox.blogspot.com

The last year or so I've been getting into antique furniture. I've written before about how I'm increasingly inspired by and interested in the arts and crafts movement of the early twentieth century. I came to this via remodeling old craftsman style houses and studying architectural history. Now that I've renovated a nice little bungalow I've gotten more into period furniture and woodworking. Last winter, the remodeling and record business was both really slow and I spent a month or so in my workshop building some cool new record shelves and cabinets. I found some old library card catalogs at yard sale some years ago and found that they fit cassette tapes just right. I always dreamed of hav-

ing a similar set of cabinets that were large enough to hold 7"s. So now after some study and experimentation in the workshop I've got some big cabinets with slide out drawers for 7"s faced in nice dark stained oak to match my homes woodwork. I've also been combing craigslist and yard sales looking for under priced bonzers in the world of antique furniture. I don't plan to get too deep into the antique scene, but the more I learn, the more parallels I see with record collectors.

Every September here in the Twin Cities there is an arts and crafts antique show, which is the event of the year for this "scene". There was a local collector giving a presentation on the Minneapolis Handicrafts Guild. The MHC was a "hands-on" school teaching metalworking, furniture, pottery and textiles in the early twentieth century. This collector has spent the last 30 years tracking down an impressive collection of pottery, metalwork, leather and linen goods produced by this school about 100 years ago. He had brought choice items from his collection and set up some display cases. This was a really impressive collection worthy of, and probably surpassing, anything of its sort in local museums. But when this guy got up and started his presentation, I realized he was just like us. I had expected some professorial type expounding on the significance of each piece. Instead this guy was kind of a slob, you could tell he didn't care much about how he dressed, or what other people thought about him, as all of his life was consumed with collecting antiques. He started to pull out different pieces from his collection and discuss them, I thought it could just as easily be me and Stuart Schrader up there talking about the Shitlickers or Disarm 7"s. I could relate to this guys passion and enthusiasm for some bits and pieces of fine workmanship from a bygone era.

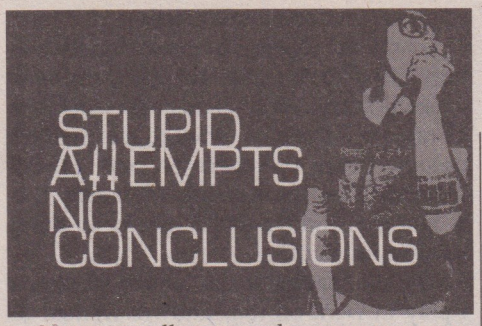
I've been going to record swaps for years and I'm a big fan of yard sales and flea markets. This subculture is always full of surprises, bargains and general amusement. The antique scene is not so different from the record swaps and the collectors, dealers, hustlers, suckers and tire kickers are the same, just transplanted to a different price bracket. A lot of the hunting, collecting, haggling and bartering skills I learned from record collecting transfer easily to hustling furniture or woodworking tools.

I've talked about this before, but most of what is mass-produced today is cheap junk, which won't last. As corporate types have sought more and more profits they've outsourced, off-shored and generally lowered the quality of everything from furniture to toothpaste tubes. The irony is, that most of what you find at yard sale, swap meet, or junk/antique shop from 50 years ago, is not only cheaper, but was built to last and will probably be going strong 50 years from now. I bought an old electric fan from 1930s at a yard sale for five dollars recently. Its super heavy duty, all metal, and will probably run like a top for years to come. If you went to big box store to buy an electric fan today you would have a hard time finding one that wasn't entirely plastic and made to last more than one season. So it is with furniture. Even cheap furniture 100 years ago was made from good old growth timber in factories that today would be considered "hand craft wood shops." You can spend a lot of money on furniture in mega stores that looks good from ten feet away, but up close is actually cheap and tacky. Particleboard, plastic, cheap veneers, chincy hardware. Or you can scour craigslist and swap meets to buy fine hand crafted solid hardwood furniture that looks great and matches what was probably in your house when it was new.

Here's an anecdote that's typical of the process I'm talking about. I was recently at a tool supply house. There were some welders there with a bunch of vice grips they wanted to return. They had just bought a bunch of new vice grips but were complaining that they wouldn't stay clamped and that the threads on the adjusting screws kept stripping out. The clerk told them that Rubbermaid had bought out Irwin, who had bought Vice Grip and they had closed the factory in Kansas and moved their production to China. So now vice grips are made with cheaper, lighter metal, to much lower standards than before, but sold in shops for the same price. A few executives and stockholders at Rubbermaid make mega profits, while everyone else buys a pair of clamping pliers that don't stay clamped. Then throws them away and buys another pair. The professionals (like these welders) will probably start hunting down "original" vice grips or buying some high-end precision made clamping pliers at several times the price. So it's the same process over and over with most any mass-produced products, especially those sold in "big box" stores or made by companies traded on Wall St.

If you ever get a chance to go to a classic car show, it's worth the experience. I went recently to the annual *Back to the '50s Show* here in the Twin Cities. I was mainly there to see Minnesota surf rock legends the Trashmen, known for the cult hit "Surfin' Bird" (you know, the one that goes Poppa o maw maw, poppa oo maw ma maw, poppa oo maw maw, poppa oo maw ma maw, poppa oo maw maw ma ma ma ma maw, poppa oo maw maw, poppa oo maw ma maw). But looking around it really sinks in how much standards in this country have declined. There were thousands of lovingly restored and preserved cars there. They were all at least 40 years old and still running strong. But the main reason these cars are treasured and preserved is not their durability or engineering, but their aesthetics. The old cars with their fins are curves are valued as works of art. People respond to them in the same way they do art hanging in a gallery. Even if you had a very large budget today, you couldn't buy a car anywhere that looked as cool as a car from the '50s or '60s. I feel even more strongly about architecture, especially since I am in the building trades.

Most homes built in the last twenty years are just big plywood boxes and lack any of the style, detail or quality of workmanship or materials that would have been standard a generation ago. Even very expensive "McMansions" and "custom homes" are just the same plywood and sheetrock boxes as suburban tract homes, just much larger. Again, if you are looking for quality or durability, you have to buy and renovate an old home, preferably one made before about 1930. Having made a living fixing up old homes for almost twenty years now, I have had these same truths I've been trying to illustrate in this column hammered home again and again. They don't make things like they used to. It takes some work in this work to find things of real value, beauty and quality. We should all know this, because of our passion in hunting down the rare and shining gems of punk vinyl. When you step back and extrapolate some of these lessons into other parts of life, it starts to alter your viewpoint of the world. Are you really buying or using something of value and quality? Is it a piece of aesthetic value that enriches your life? Do you feel the warmth and happiness of being surrounded by things of lasting beauty? Or are you surrounded by cheap junk and tawdry commercialism? In this way our rebellion against that which is false and driven by consumerism and corporate greed is also an aesthetic rebellion.




Not to get all post-moderny on you guys anyways, but what *is* real anyway? That's all I can think of while on a two-day layover in Toronto going back home to Newfoundland from Vancouver. I get to catch a show in the big city, and it's Iron Age, and smoke is billowing from a PA speaker on a stand, stage right, and the singer, between every song is saying "More vocals in the monitor, please." But isn't the burning plastic smell noticeable and indicative of why his vocals seem quietish? They are the opposite of blown-out and with a shitload of reverb. Is this how they always are?

My friend, a fellow but native Newf, is like, "They were right wicked" and I say, "But the vocals..." She's like, "I dunno, I just figured something was broken." I guess she liked it anyway. Me, I'm I defensively try not to like anything. Cool, well, being a snob is okay.

Prior to trip to which this layover belongs, I was having a quarter-life crisis. It was such a shock, I didn't know what it was and took it really to heart. I'd managed to avoid most of the usual growing-up milestones and invented my own. An older, wiser columnist (Al Quint, I think), once said, (I'm totally paraphrasing) "Shut about being 30. If I wanted to be bored listening to people talk about what they should be doing at their age, I'd go listen to my sister's boring friends talk about their biological clocks ticking." I totally agree. That shit ain't punk. Still, though, when I was given a printer by a 32-year-old friend who was giving up all his projects and moving to the mainland, and I surveyed the ways I could get ink into this printer, making it usable to me, and even the refill kiosk at the mall was beyond my current financial means. Then the name and logo rang a bell and I realized that this franchise, which had crawled its way, 5000 km, across this big stupid country, was started by this guy whose website I used to write show reviews for in 2000. It's like, one minute we're both high school kids fiddling around ancient versions of photoshop and reading CSS tutorials to make wicked websites while listening to Fugazi or whatever, and the next minute, I'm 25 and unable to afford the "environmentally friendly" discount inkjet refills the dude is becoming a millionaire from selling.

My reaction aims for self-righteousness, but stinks a little of shame. On one hand, I'm a success snob, remember? I already don't like Iron Age. I don't want a profitable business, fuck. Think about it: douche bag investors, boring meetings with charts and stuff. But I'm keeping it *real*, right? Right? There's nothing wrong with asking my boyfriend to borrow money for my antibiotics because I have impetigo again, right? Right?

So, then, just to throw a huge fucking wrench in my financial furies, I borrow too much money from various friends, so I can impulsively fly cross-continent to Vancouver. It all started when my mom called me, crying, about her mom's health. Actually, I should clarify that: I called her and she was crying, because I stubbornly don't let her have my phone number even if this means she files a missing person's report on me whenever I ignore her facebook friend request. It's totally awkward, like it means a cop comes to my door looking at me with disgust whenever I drag myself to the door after a graveyard shift to prove to him that I'm not dead. This weird new routine has also maybe fueled the quarter-life crisis; at my age, you'd think I could maintain a relationship with my mother unlike that of a teenage runaway.

You'd also think the cop-calling would indicate to me a certain level of untrustworthy hysteria, but I panicked and flew in. I mean, it's my gran. She was the one related adult in my life who took all my teenage head-shaving with a total grain of salt and didn't constantly make me feel like a piece of shit for trying not to care about the small-town, high school bullshit standards of attractiveness and whatever. And she's 86, so you know. You know. I can't say it, but you know.

My aunt that she lives with and is her primary caretaker was totally annoyed. "You know," she said when I arrived, "it's not the first time she's been in the hospital. God, your mom called everyone. Even Great Aunt fucking Helga's calling in from Mannheim."

But then she looked at me and realized I was like, older than fifteen, and possibly responsible enough for Gran-Gran to be left alone with me (meaning, my stick 'n poke pizza slice tattoo was strategically covered up with a cardigan), so she made up the guest room and went on a well-deserved three-day weed and wine binge. My gran and I had a lot of scrabble to play.

To my grandma, my life peaked when I was eleven and wrote a short story about a hamster that wrote detective stories that won me a $20 gift certificate to Coles Bookstore, so she wants to know if I'm still writing.

"Yeah, Gran, I write a column for this, um, music magazine in San Francisco."

She stops the process of finding a tea bag to look at me, super wide-eyed. "Oh my gosh, wow, really, San Francisco. What do you write about?"

I shift my weight from foot to foot. "Oh, um, music, sort of. Feminism? Touring. My life, I guess."

"That's great."

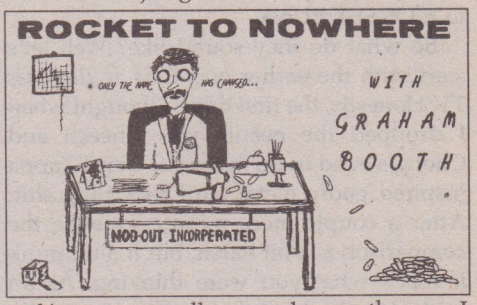
"Yeah, I'm kind of late this month."

"Well, I know, I know a great story you could tell." She's stirring honey into her tea.

"What's that, Gran?"

"You could write about a girl... a girl who lives in Newfoundland and her mom tells her that her grandma is dying, so she flies *allll* the way there and her grandmother is just fine. I think that would be a very funny story and you could make people laugh."

Punks whose grandmas help them write their punky content, get it touch. Also welcome are offers to mail me the Menace-*GLC* record. julsgeneric@hotmail.com




You may recall a couple months ago I was blabbering on and on about DANGEROUS RHYTHM and 1980s Mexican punk rock... Or lack thereof. Unfortunately, there were only a handful of Mexican "punk" bands that actually managed to get a record released during that decade. Thus far I've been lucky enough to get my paws on most of them, but there was one big question mark that remained: the band TNT released at least five LPs starting around 1983, and are often described as "Mexican punk." [note: a quick google search shows they apparently released nine LPs between 1983-1987!]

I've had one of TNT's albums for a long time, I think it's the one called *Kaos* from 1985, although all I remember about it is that it had a cool crudely drawn cover, and the music was rather unremarkable. Not

really "punk" to my ears, probably more like weird '80s hard rock/prog. So unremarkable in fact that it is sealed up in a box somewhere.

I'm ot sure whether I'm ready to revisit *Kaos*. In the meantime, the stars seem to have been aligned for me, as I ended up with pristine copies of two more TNT albums this month: the most promisingly titled, *Punk* from 1987, and a really early one from 1983 called *Caja de Ilusiones TV*

If we were judging these LPs solely on their cover art, both of these records would be hard to beat. *Caja de Ilusiones TV* has a sick bright green cover with super crude drawing of a Medusa head with a television screen for eyes. TNT believes that televisions are destroying the world.

*Punk* has one of the best punk album covers ever! They take the black with white print motif to the next level with one of the craziest Mohican skulls ever put to paper. Decked out in SS regalia, this skull is yelling "punk" in lightning bolt letters, while their TNT logo busts out through a hole in his skull. A crude cityscape is off in the distance with "FOLKLORE URBANO" on the side of a building. The back cover is equally killer with the artist's rendition of a graffiti covered brick wall in a dark alley... some choice tags include "RAMONES," "BOLLOC$," "SEX PANCHOS," "FEOS Y LOCOS SEX PUNK."

So what do they sound like? Well let's start with the earlier one, *Caja de Ilusiones TV*. Honestly, the first thing I thought when I dropped the needle was Cheech and Chong's band in *Up In Smoke*. Weird Zappa inspired goofy metal hard rock prog shit. After a couple more minutes, maybe the comparison is a bit harsh, but it ain't punk if that's what you were thinking. As an aside, I understand that there was actually a 7" acetate cut of Cheech and Chong's "punk" band, ALICE BOWIE from the aforementioned *Up In Smoke*. As an even further aside, I would recommend watching the Battle of the Bands sequence in the aforementioned *Up In Smoke*, as there is some killer late '70s punk footage of THE DILS, and even better, rare footage of LA's glam punk pioneers BERLIN BRATS doing their classic and ultrarare KBD comp track "Psychotic."

OK, back on track. TNT *Punk* LP. Judging by the cover, I'm guessing '80s metallic crossover hardcore/punk. *Wrong!* This is about the last thing I would expect from Mexico circa 1987, but I'm hearing the PLUGZ. Not the best tracks from the PLUGZ, but cool rootsy punk rock'n'roll with definite cues to Tito Larriva's unique vocal stylings. Please note: I have heard the DANGEROUS RHYTHM LP from 1983. I would probably call that one neo-rockabilly/new wave. Not Punk. TNT is *actually* Punk. Or should I say, TNT *sounds* Punk.

I'm not sure what the point of all this is. I can't be the only person who's heard of TNT or wondered what they sound like. But I kinda feel like there should be more of a climax here. TNT's *Punk* album is "punk," it's decent, but I wouldn't go out of my way to track one down, unless you *really* like the second PLUGZ LP, which never really did much for me compared to the first PLUGZ LP, or the absolutely unfuckwithable *Mindless Contentment* EP. Ahh, I feel better. Now that's a climax!

In another completely unrelated development, I just got the DANGEROUS RHYTHM *Electroshock* 12". Not only that, but the front cover is Fully Autographed complete with all of the band members' phone numbers! I cannot believe this record still manages to slip under the radar for $30. Especially after I've seen the SIZE 45 sell for almost ten times that much. For Non-US/UK Worldwide early punk 12s, DANGEROUS RHYTHM would easily be in my top ten. What are the rest? Hmm... In no particular order: 2) IVY GREEN LP Netherlands; 3) ROTZKOTZ *Much Funny* LP (or the oft overlooked original spray paint sleeve version, *Vorsicht Paranoia*) Germany; 4) PVC 2xLP Germany; 5) SPEEDTWINS *It's More Fun to Compete* LP Netherlands; 6) EPPU NORMAALI *Aknepop* LP Finland; 7) PF COMMANDO *Manipulerade Mongon* LP Sweden; 8) LOS VIOLADORES LP Argentina; 9) RAW POWER *You are the Victim* LP Italy; 10) PIGZ *Bloody Belgium* LP Belgium (duh).

I've just come to the sad realization that I still don't own a few of those. Uggh! I'm also wondering what glaring omissions I've made on that list that I will remember tomorrow. No Spain, maybe I'll throw in some ESKORBUTO for good measure. There's a lot of good Finnish shit. RAXOLA is tasty, though never a huge fave. Maybe NZ's SUBURBAN REPTILES 12" and HENCHMEN *Do the Maelstrom* LP. I'm not counting THE SAINTS or RADIO BIRDMAN. I give up!

**Cassette Revenge**

Lately, all of my audiocassette shelves have filled up and spilled out onto my desk beneath them. Many bands and labels are turning to tapes more often to release their output—demo or otherwise, and I think there are a lot of interesting ideas why this is going on and what it means to punk bands and labels.

The summer before last one of the bands I play in went on tour and we wanted to have something to sell besides our split LP which had been out for half a year by that point. So Chris, our drummer and Drugged Conscience honcho, decided to put out a tape compiling our demo, s/t 7", two split 7"s, tracks we'd only released on tour CD-Rs previously, one comp track and a few live tracks. He contacted National Audio Company to have the tape done "professionally" and I think we were all really impressed with the results.

Chris was able to choose the color of the cassette shells—in this case he'd chosen green. We were able to put graphics on both sides of the tape in black ink and so before even putting the tape on, they looked great. As for sound, National Audio had mastered the entire thing and made all of the different recordings we'd compiled even in volume and louder to boot. Even the live shit sounded good. So the tapes look and sound great, Chris orders one hundred of them with jewel cases and they come to less than a dollar each. We sold them for three bucks each on the road and they sold out pronto. That's two hundred bucks in the gas tank, easy. The only work that Chris had to do was the cover and insert, which he silk-screened and photocopied respectively.

Obviously this tape thing is working out well, so when my friend Joe and I put out our new band's demo, we went the same route. I look up the National Audio website and get a phone number and call a guy named Jeff. He's really friendly and I tell him how I want six songs on the A-side and a track at the end only of the B-side and he says no problem. I send him one audio file for the A-side and one for the B-side and he takes care of all of it, quickly. I pay over the phone and send him the graphics for the tape, as well as a sheet I'd filled out specifying the quantity and color of the tapes we wanted. We had to go back and forth a few days over email with the graphics, with size and shading being an issue temporarily, but then after a few emails and adjustments it was all taken care of and we were good to go. 10 days later I got the 200 tapes, looking and

# PISSART

PISSART records

RECORDS//MAILORDER

**ALWAYS LAST "Antidote" [CD]**

13USD ppd. 15 tracks of fast melodic punk rock from Malaysia

**SPIRES "Flowers and Fireworks**

[CD/Tapes] 14USDppd

10 tracks of Dark heavy epic post HC punk rock from Oakland. Re-issue of their limited LP.

**V/A Senandung Pawer Kord [CD]**

12USD ppd Featuring 17 Malaysian punk rock band paying crazy tribute to the malaysia's 80's tunes

For more info on ordering and other releases email us at biteyourass@hotmail.com

www.myspace.com/pissart

visit:

**WWW.PISSARTRECORDS.COM**



# INDEPENDENT MANUFACTURING FOR THE INDEPENDENT COMMUNITY.

## POSTERS

**500 FULL COLOR 11X17 POSTERS**

**$250***

includes plates & shipping
no extra charges

**1,000 FULL COLOR 11X17 POSTERS**

**$325***

includes plates & shipping
no extra charges

## CDs

**1,000 CDs**

complete with 4/1 4 panel folder and tray
up to 3 colors on disc face
packaged and shrink wrapped

**$925***

plus overs and shipping

**1,000 BULK CDs**

price includes:
up to 3 colors on disc face,
glass mastering and shipping

**$495***

no extra charges

## LP JACKETS

**500 FULL COLOR**

**$575***

**1,000 FULL COLOR**

**$750***

price includes shipping to one location.

CHECK OUT OUR WEBSITE FOR UPDATED PRICES & MONTHLY SPECIALS!

imprint indie printing

3449 TECHNOLOGY DRIVE, STE. 212
NORTH VENICE, FLORIDA 34275
PHONE: 941-484-5151
WWW.ILOVEIMPRINT.COM • INFO@ILOVEIMPRINT.COM

PRINTING AND REPLICATION FOR INDEPENDENT RECORD LABELS AND BANDS SINCE 1994



# WRENCH ★ RECORDS

**ON THE WRENCH LABEL:**

| TITLE: | PRICE: |
|---|---|
| CRISPY NUTS Will 7" (few copies only) | £2.75 |
| FIFI & THE MACH III New Race 7" (last few) | £2.75 |
| FUNCTIONAL BLACKOUTS Raw Dawg 7" | £2.40 |
| JOHNNY THROTTLE Stukas Über Shoreditch 7" | £2.95 |
| LIL BUNNIES Bunnie Hole 7" | £2.95 |
| LOUDMOUTHS / HOT ROD HONEYS Split 7" | £2.25 |
| PARKINSONS Up For Sale 7" | £2.40 |
| RANCID HELL SPAWN Gastro Boy 7" (last few) | £2.95 |
| RANCID HELL SPAWN Teenage Lard 7" | £2.00 |
| RANCID HELL SPAWN Scalpel Party CD | £6.95 |
| REAL LOSERS Go Nutzoid! 7" (last few) | £2.25 |
| REAL LOSERS Time To Lose CD | £6.95 |
| SAVAGE MALIGNANT Lucky 7 7" (last few!!) | £2.95 |
| SEXUAL ABOMINATIONS R'n'r Meat Hook 7" | £2.00 |
| SUPERHELICOPTER LTD. Indicted 7" | £2.25 |
| TRONICS What's The Hubub Bub CD | £6.99 |

**ON OTHER LABELS:**

| TITLE: | PRICE: |
|---|---|
| BLACKLIST BRIGADE Slit-Nose Hymns CD | £7.50 |
| BOMBSHELLS Bombshells CD | £7.50 |
| BOMBSHELLS Audio Wasteland CD | £7.50 |
| CLEAN-CUT, THE Do The Pop 7" | £3.50 |
| CRAWLERS I Hate Michael Vick 7" | £3.50 |
| DISCO LEPERS The Girls Of Cholera CD | £7.50 |
| FINAL SOLUTION Warsaw Uprise 7" | £3.50 |
| IDOL LIPS Love Hurts 7" | £3.50 |
| PEGS Livin At The Surf Motel 7" | £3.50 |
| PLASTIC STARS Sheena Gets Around 7" | £3.50 |

**POSTAGE RATES FOR 7" EPs:** UK: First copy £1.10, 20p each extra. Europe: £1.90 first copy, 30p each extra. USA and rest of world: £2.50 first copy, £1 each extra.

**POSTAGE RATES FOR CDs:** UK: First copy £1.10, 55p each extra. Europe: £2.20 first copy, 55p each extra. USA and rest of world: £3.15 first copy, £1.65 each extra.

UK Customers- pay by UK Cheque/P.O. payable to Wrench Records. Credit Card orders accepted by PAYPAL (www.paypal.com) – send your payment to **mail@wrench.org**.

**WRENCH RECORDS, PO BOX 52638, LONDON N7 8YD, ENGLAND**

Email: mail@wrench.org
Web site & online catalog: www.wrench.org



**AVAILABLE NOW AT**
**http;//clandestinerecords.bigcartel.com**

Aristides 6 track CS Limited to 60 copies

Sealings 4 track CS Limited to 60 copies

CLAN DESTINE RECORDS

**UPCOMING RELEASES**

Hellcake- Bughunt CD 100 only

Warm Hands/Bad Life split CS

12" Vinyl Comp, 17 bands 250 only

Al Qeada/Black Mamba Beat Split CS

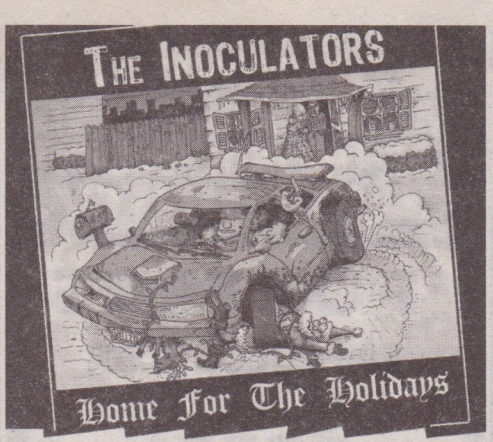
Hey Colossus CS

Ouija 7" 250 only

# BRING DOWN THE HAMMER

The debut CD release by Bring Down The Hammer featuring members of Brother Inferior, The Leveling and Larkin. 20 tracks of politically charged hardcore thrash from Oklahoma for these troubled times.

KNOW RECORDS
P.O. BOX 90579
LONG BEACH, CA 90809
www.knowrecords.com
www.myspace.com/knowrecords
www.myspace.com/thehammerhitshard




**This ain't yer Grandma's X-Mas record!**
**New red and green splatter vinyl 7 inch or CD single.**
*available now at:*
www.inoculators.com • www.interpunk.com
*or through the shail mail for $5 ppd worldwide at:*
Murphy Lynch/Inoculators
P.O. Box 291806
Los Angeles, CA 90029 USA

*partial list of 2009 West Coast Tour dates:*
11/13 Ventura, CA at MegaSound w/ ILL REPUTE
11/27 Berkeley, CA at 924 Gilman
11/28 Medford, OR at Johnny B's
12/1 Seattle, WA at The Funhouse
*check* www.inoculators.com *or* myspace.com/inoculators *for more cities and dates*

# PEDAL PRINTING

CUSTOM SCREEN PRINTING + DESIGN

APPAREL · RECORD PACKAGING · STICKERS · FLATSTOCK ·

www.pedalprinting.com

For ordering:
Email: pedalprinting@hotmail.com
Phone: (716) 725.0938

## CRAZY HORSE POSTER SERIES

7color limited edition screen print
Lemuria w/design by Kevin Tong

5color limited edition screen print
Fake Problems
w/design by Black and Red Eye

available at:
PEDALPRINTING.com & VINYLCOLLECTIVE.com
and at this years FEST 8 flea market

# SWINE FLU!!!!!!!!!!!!!!!!!!!!

RECESS RECORDS

**FLESHIES**
BROWN FLAG LP/CD

**the Spits**
New! S/T (IV) LP/CD

**PINHEAD GUNPOWDER**
Kick Over The Traces LP/CD
Jump Salty LP/CD
Carry The Banner LP/CD
Goodbye Elliston Ave LP/CD
Compulsive Disclosure LP/CD
Shoot The Moon LP/CD

**SCREECHING WEASEL**
WIGGLE LP
MY BRAIN HURTS LP
BOOGADABOOGADABOOGADA LP

**off with their heads**
HOSPITALS LP/CD

**AUDACITY**
POWER DROWNING LP

**TAPANTHER**
SKUFFED UP MY HUFFY LP
DONT TRUST ANYONE OVER 30 DVD

**the Bananas**
NEW ANIMALS LP/CD
FORBIDDEN FRUIT LP
SLIPPERY SUBJECT LP
NAUTICAL ROCK n ROLL LP's SOON!

RECESS P.O.B 1666 SAN PEDRO,CA 90733
WWW.RECESSRECORDS.COM

sounding great, with jewel cases, for $196.00, shipping included. Not bad.

Such cheap prices for a quality tape with really fast turnaround make it an obvious choice for bands and labels that don't want to make the vinyl commitment, especially at a time when punks are even more broke than usual. What if you're a label sitting on an EP's worth of material from a band that broke up? You love the material but don't want to spend a thousand dollars on putting out 500 7"s. So you gauge what you think will sell and print it to tape. It's the smart thing to do.

I think sometimes though, the gauging of volume can be a problem. Many times, punks will think, "man, no one is going to want this piece of shit tape," and sometimes it's true, no one does want that piece of shit tape. Other times, you print one hundred of something and it sells in a few weeks and the piece of shit is being resold on eBay for ten dollars, ten times what it cost to make. It's a tough call. Obviously you can always repress, but not everyone does, so the collector hysteria around tapes can be amplified due to the nature of small runs of any release.

Just off the top of my head, I can tell you some ridiculously good tapes I've gotten. Most of them are printed, though a few of them are dubbed. Where's That Deerhead? has released the *Through The Hourglass* full-length from the severely-depressing-in-the-best-way PYRAMIDS, and it is incredible. POLLUTION has self-released their second tape, n.s. DRUGS, and I think that it, along with their first release, nasty. DNA, will be getting vinyl treatment shortly because they are both too fucking good—ugly, ugly, disturbing hardcore that sounds totally original. Chris and Drugged Conscience are putting out tons of awesome tapes, including the raging SICK FIX/COKE BUST live split tape, undeniably-catchy MERCHANDISE's Terminal Jagger Jane's Addiction Box Set (reminds me of THE WIPERS often and a little of early DEVO occasionally, but this is totally something else), and the haunting DIET COKEHEADS live tape. Sacred Tapes from Illinois are making some beautiful tapes from many raging, dark grind / powerviolence outfits like EXECUTION TECHNIQUES, RID THE WORLD, BEAUREAUCRATIC DYSSENTERY, and CHEST PAINS, as well as more upbeat stuff like the SLAM WEDGEHOUSE tape. We Rise has just released a tape from the downbeat, SONIC YOUTH-y THE BOOK SLAVE, as well as previously releasing the damn good DYLAN BREDEAU/DEAD UNCLES split tape.

If lucky, you've snatched some of these up, but chances are, most of these are already long sold out and you may have never known previously about their existence. This is the conundrum—should a label invest more money and chance into printing more, hoping that they will sell, or risk alienating people by not having their releases available? It's not a great time to be risky, but it's also not good to let bands not get heard as widely as possible. Is the internet the only way to find out about these releases anymore? Is advertising in Maximumrocknroll and Give Me Back effective for labels this small? Should labels know when to stop being small and take more chances or keep playing it safe? I personally now am out of the DIVISIONS s/t 7" EP I released and also the Fin cassette I've split released with the band (the band may still have more of both, see below for details). I don't know whether to repress either; the band is broken up but orders still trickle in. I do not have answers yet. You, the punks at large, need to weigh in on such bullshit.

ENDNOTES:

1. Check out deathsquadmarch.blogspot.com for more info on Sacred Tapes releases and availability. Go to www.druggedconscience.com to see also what is still available and coming up next. By print, Chris will hopefully still have some of the comp he's releasing, The World Itself Is A Bad Dream, which features NAZI DUST, PANZRAM, BAD YEAR, DURESS, RATIONAL ANIMALS and DEAD STARE. Pollution can be contacted at their myspace; www.myspace.com/pollution-pollutionpollution, and Where's That Deerhead? have a myspace also; www.myspace.com/wheresthatdeerhead.
2. Check my blog for music files and new bullshit from me here: www.humancrushrecordings.blogspot.com as well as www.humancrushrecordings.com. There are some really exciting releases coming up soon. PANZRAM demos are still available but going pretty quick.
3. Check the Cult Maternal blog for other good upcoming shit, including the BODY ROT 7" and NEON BLUD demo; www.cultmaternal.blogspot.com
4. Contact me and send me mix tapes, packages and demos; John Fahy/15011 Lakeside View Drive/ Apt. 2402/ Fort Myers/ FL /33919 / fahy_john@hotmail.com.
5. Speaking of mixtapes, Justin Briggs just sent me a damn good one—I can't get the fucking "Space Junk" song by ORdER out of my head! Nor can I get "Troubled Medium" from the PS ELIOT demo out either, thanks to my friend Karen of Mixtapers Do It Better.
6. DIVISIONS can be contacted for the Fin cassette as well as the s/t 7" here: coxcarson@gmail.com. Any repress or compilation release will ultimately be up to the band.

Thanks everyone for all the orders and support, and of course, the Divvies themselves.

In defense of digital recording...

I've been over this a bit before in my column, but I'd like to get out here and dig into it in a little bit more depth than I have before. For a variety of reasons, punks, hardcore types, etc. seem to have a natural aversion to the idea of digital recording. If you're not sure what I mean, I'm referring to recordings that are not done onto traditional magnetic tape, but rather some kind of hard drive, either on a computer, or a stand alone recording device (e.g. tascam digital eight-track). I believe there are a few reasons that this general aversion has developed, which I hope to outline and dispel. As I mentioned in my first column, I believe on a small level this is a political column. It's obviously not the same as one discussing the fascist ties of our various overlords, or the origin of CIA black-ops budgets, but music is an industry in a very real way, and choosing to opt out of the least savory aspects of that industry by making your own recordings and releasing them yourself is on a small and personal level a political act. I honestly believe that.

Digital recording was once considered a luxury. In the '80s CDs often noted on their back covers that they were [D][D][D] for being digitally recorded, mastered, and lastly released on a digital format. But as the century burned down to its last few years, the association with digital recording became one that was tied to some kind of sterility, lack of authenticity by way of heavy editing techniques, and general undesirableness in all sects but those inhabited by the most professionally minded music folk. Vintage gear and recordings

became "cool" even in the mainstream as people realized they'd much rather sound like their favorite record from the '70s than some new release engineered by Andy Wallace. In punk especially, where there is a huge emphasis and importance placed on the past, there has been a huge reverence for getting sounds comparable to "pioneering bands," and it's assumed that one step in this direction is by recording to magnetic tape, rather than to a hard drive because by default, any early hardcore or punk band would have done this.

Several things that seem to be repeated as truth about analog vs. digital recording:

1) Analog tape "sounds better" than a "sterile digital recording."

2) Analog recordings are in some way more permanent.

3) Digital recordings are less authentic, because they tend to be more heavily edited.

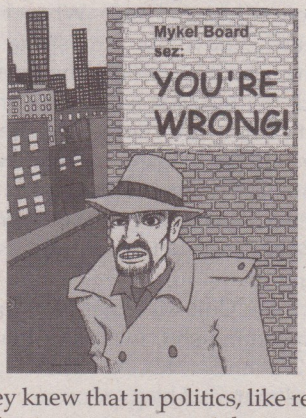
Briefly…

There is no doubt that analog tape does color the sound of whatever you're recording, and it does so in part according to the speed the tape runs at and the size of it as well. Whether it sounds better is relative to the listener. Most people will tell you it's warmer, maybe better sounding, maybe that it has a frequency response that's more pleasing to the ear. Most people don't mention that there are pretty decent ways to emulate this with a digital recording, not the least of which is mixing and/or mastering onto tape.

The second issue, that tape recordings are somehow more permanent is to me ridiculous. More and more it seems like reissues of releases twenty or more years old are being sourced from clean vinyl copies rather than from original master tapes, because the tapes have rapidly deteriorated or would be more difficult to restore than from a copy of the same music that has already been pressed to vinyl. While I wouldn't argue that a recording stored on digital media is any less corruptible than a magnetic tape, I would definitely not argue that it's any less permanent either.

The *Some Kind Of Monster/Saint Anger* scenario, wherein a band enters the studio with very little usable material and begins chopping, screwing, and other wise heavily editing their performances into a stinking Frankenstein of a mess, is a very real possibility with any digital recording. There's no doubt it's much easier to go overboard rearranging drum hits, guitar solos, vocal-lines, and anything else when you can do it all with the click of a mouse (rather than using a razorblade and hand-eye coordination). It's also absurd to assume that because a record was made without the use of magnetic tape, that the performances on it are any less authentic. Just because it happens sometimes, it does not mean it always happens.

Moving on a bit there's also a much more obvious problem with recording onto magnetic tape—it's much more expensive. If you're going to work in a studio owned by someone else, you'll probably be buying your own tape. A new reel of 2" tape could easily set you back a few hundred bucks. A lot of bands can barely afford to spend that much on studio time. If you're looking to do home recording, you could easily spend the same amount on just a few reels of tape as you could on an entire digital recording interface. From where I stand pro-level analog recording is essentially a luxury. It's for college bands on indie labels with budgets that exceed $1000. Most bands I know can barely afford to fix their amps and guitars. I mean—smoke 'em if you got 'em, but don't be fooled into thinking that you need to spend money you don't really have just to have the approval of purists. Neither should you be fooled into thinking that just because you've arranged to record onto analog tape, that your recording will sound good. The number of '80s hardcore records from the United States alone, that were recorded on tape, and sound like complete and total shit is endless, and as many of them are over produced with cheap digital reverb and noise gates as there are under produced with trashcan-lid drums and chintzy guitars.




. "They knew that in politics, like religion, power lay in certainty—and that one man's certainty always threatened another"

-Barack Obama

L'shona Tovah. Today is the first day of 5770. Pretty amazing we made it so far. At least *I* made it so far. Jim Carroll and Lux Interior did not.

Setting the scene: I sit in Café Café, a small place on Greene Street, tucked far enough into Soho to charge $9.50 for a sandwich. Too far south to be crowded with horrible NYU students, it's café enough to have teeth-grinding jazz blasting at the inmates. It's better than home, though. Fewer distractions. No dishes that suddenly need washing. No garbage that suddenly needs to be taken to the basement.

In front of me, behind my laptop, is a covered cup of coffee, the cover torn just enough to let me sip from it. The lid slowly melts in the coffee beneath.

In my lap (there's not enough room on the table), is a children's book called *Albania in Pictures*. It's open to the page about Shkodër, one of the few "big" cities in the north of that country:

*The residents of Shkodër rebuilt many of its buildings after a strong earthquake in 1979. One of the city's main attractions is The Museum of Atheism, which Albania's Communist government built to celebrate its ban on all forms of religious practice...*

The Museum of Atheism??? Holy Pentateuch Batman! Sounds like my kind of place.

By the time you read this I'll probably be back from Albania. I leave in two weeks. No punk connections. No nothing. I just take the plane to Rome, a train across the boot, and a boat from Bari to Durres. I can't tell you what I expect to find (except, maybe, a museum of atheism.) That's why I'm going.

**Give the Context:** A couple months ago, I wrote about *factives*. This group of verbs creates truth... or at least the image of truth.

To review: verbs like *know, realize, understand* are factives. Phrases like *everybody knows that*, or *nobody knows that...* are factives.

If you say, "Everybody knows that Arnold is a piss drinker," Arnold is a piss drinker. If you say, "Nobody knows that Arnold is a piss drinker," Arnold is still a piss drinker.

**Extend the context:** There's another kind of factive—a truism-factive. This one involves a cliché that unconciously controls your point of view. It's a phrase that molds what we think. A one-sentence assumption.

My father used to say, "*Never assume. It makes an ASS of U and ME.*"

That phrase itself is one of these truism-factives. People say it all the time. Utter the words *I assumed...* and someone's sure to spit it out. Sometimes they'll just say "never assume." You're supposed to fill in

the rest. Everybody knows it. But... it's *wrong*!

You assume all the time. You can't live without assuming. If you drop a marble, you assume it will fall to the ground, not shoot upwards through the ceiling. If you buy a cup of coffee at a Soho café, you assume it will not be laced with acid, tearing your stomach out, bubbling blood from your mouth at the first sip. As I type these words, I assume when I push the F key, the letter F will appear on the screen.

These assumptions come from 70 years of marble dripping, coffee sipping, and F-pushing. But even babies assume. If they press their lips against a warm nipple, for example, they assume it will dispense some tasty milk. Sometimes it doesn't happen, but to live, they have to assume.

Life is assumptions. Sometimes we're wrong. But we *have* to assume in order to live. It's obvious. But people think in truism-clichés so they miss the obvious. The cliché trumps the reality.

**More Context:** It's 1989, somewhere on Second Avenue. This guy in Doc Martins wears a plastic jacket with a bunch of patches on it. He runs his hand over his smooth head.

Having recently been punched and booted by a colored skinhead, the image does not attract me. That this guy is white is scarier. As I turn to walk back to the Mars Bar, I read one of the patches on his jacket: if it doesn't kill you, it makes you stronger.

What the fuck? How many people have this truism-factive doing maneuvers in their mental battlefield? It's easy to see where it came from. If you give chickens antibiotics, the antibiotics kill off the weak bacteria. The strong ones survive. They do the bacteria screw, and the surviving bacteria get stronger. But that's it. *Bacteria.* Otherwise, the truism is WRONG.

I visit my father in an old folks home. I see people in wheelchairs. I see blind people. I see folks unable to speak, howling like wolves howl at a full moon. These people have diabetes, Alzheimer's, emphysema. Thousands of medical problems that don't kill them… but make them *weaker*—not stronger.

Of course, you die in the end, so you can say *everything* kills you. But at any moment, if it doesn't kill you (unless you're a bacterium), it will probably make you *weaker*... not stronger. It's as obvious as the cancer on your nose, but you think in truism-clichés and miss the obvious.

**The Crux:** It's not only verbs, and truism-clichés that act this way. It's an entire mindset, a brainbug.

You hear something and it triggers a string of thoughts. Newspapers headline that a high school girl is gang raped in the bathroom. Cops arrest four guys. They're looking for a fifth. The public is outraged.

Our girls, our daughters. How could we let this happen? We need more security in schools. We have to protect our women.

Here is the *NY Post* front page of September 19th, several days after the "rape."

*Danmell Ndonye, 18, told cops she had been raped during a restroom romp at a Hofstra dorm early Sunday.*

*Stalin Felipe (left) and his cousin Arvin Rivera talked about their ordeal yesterday. Felipe credits Rivera, who had filmed the bathroom orgy, with clearing his and his friends' names.*

*He and his stepbrother, Kevin Taveras, 20, and pals Jesus Ortiz, 19, and Rondell Bedward, 21, were all charged with first-degree rape, which could have landed them in jail for 25 years.*

*"We went to Hofstra just to have some fun, and it turned out to be a nightmare," Felipe said. "Cops were telling us, 'You are going to rot in jail.'"*

*They were exonerated only after the fifth man—Felipe's cousin Arvin Rivera, an 18-year-old senior at Harry S. Truman HS in The Bronx—contacted prosecutors through his lawyer and said he had videotaped the sex romp with his cell phone. The video showed the sex was consensual.*

Get it? The girl was lying! But we're so conditioned to *believe the woman,* the cops who were investigating reached their conclusions before they started. So did you.

How many innocents are in jail because people believe *the victim.* How many times have you heard cries against *blaming the victim,* when it may be that the victim is to blame!

This happens again and again. Remember the Duke University lacrosse scandal in 2006? Even if you do, it probably won't matter. Let a woman cry rape and the guy is guilty. It's in your brain. Everybody knows men rape and women are victims, right?

The innocent woman/guilty man image is an idea thousands of years old. It's responsible for most of the gender inequality in the world. Woman's circumcision is mutilation. Men's is "protection against disease." Husbands *defend women's honor.* Women can't defend themselves. Men are perpetrators. Women are victims.

Take Sweden... please.

*"Enlightened people" say that Sweden has found the right way to handle prostitution. Instead of punishing the whores, as in most countries, Sweden gives them the right to ply their trade.* But *if you frequent a prostitute, if you pay for the offered service... then you can go to prison.*

Huh? That's the opposite of enlightened drug policy... or any criminal policy. It would be like saying, it's okay to sell heroin, but if you buy it, you go to jail. Talk about blaming the victims! This is *jailing* the victims.

Where does such perverse thinking come from? It's a brainbug. An unconscious *everybody knows it's true.* The same brainbug that creates the knee-jerk reaction to cries of *rape*!

Women are victims. Most prostitutes are women. Most purchasers of prostitutes are men. That means the victims are the women. If that's the case, the criminals are the men. Jail them. Bullshit!

Careful thought shows the only victims are those created by the law. Prostitution, even more than drugs, is simply a paid relationship of mutual agreement. How could it be legal to have *free* sex between consenting adults, but *illegal* to have paid sex? Is there anything else in the world that's legal to give away, but illegal to pay for? I can't think of it. It doesn't make sense.

But sense has nothing to do with this. It's the mindset. Women are right. Women need protection. If there's a crime, women must be the victims. It never occurs to people that there may be *no* victims.

**Throwing up my hands:** Ah fuck it. I'm going to Albania. There are no clichés about Albania. No performatives. There's *nothing everybody knows* about Albania. My brain will be free to make its own discoveries. Let's see what happens.

**ENDNOTES:** [email subscribers (god@mykelboard.com) or website viewers (www.mykelboard.com) will get live links and a chance to post comments on the column]

—> *Gimme Nuuk department:* Greenland had its first election since it won near-independence from Denmark, my favorite country. The leftist Inuit Ataqatigiit Party of Greenland took control.

Why? Global warming has melted the Greenland ice. Suddenly, the natives have access to natural resources worth exploring. The Greenlanders wanted control of their own resources. Danes, being Danes, let them have it.

Speaking in the Greenlandian capital, Nuuk, the new leader said, "Greenland deserves this." I hope he's right.

—> *What's up Doc?* department: It used to

be that doctors were the biggest block to healthcare in the US In the old days, doctors opposed medicare and any other government *interference* in the health biz.

After a taste of rule by insurance company, a bunch of doctors are now head-banging to a different speedmetal song.

Physicians for a National Health Care Program includes more than 16,000 healthcare professionals. It was started by Dr. Linda Farley who has since died of cancer.

"The doctors who have been on the front lines can tell you," Dr. Farley said, "there only one real 'public option.' It's single-payer."

That means socialized medicine. Yeah!

—> Plugging myself department: During my trip to Albania, I'll be blogging my adventures. And, depending on if I can find an internet site... and if my computer gets stolen, you can read that blog regularly at: http://mykelsdiary.blogspot.com/

—> A weird church-state issue: A Washington DC Christian Science church group has sued the city's historical landmark department. They asked for the right to tear down their own church. It looks like a windowless war bunker, they said.

At a press conference, church leaders said, "Little is more representative of a church's theology than its architecture, and this building is not us." The landmark department has reversed its ruling because of the suit. But since there is no plan for a replacement, the building still stands.

A windowless war bunker, huh? Sounds like a pretty good representation of any religion to me.

—> A tougher church-state issue: During the last days of the Bush administration, the president issued new regulations about healthcare. The rules say the government will cut funding to any group, state or local government that does now allow workers to follow their religious conscience.

That means pharmacists don't have to fill birth-control prescriptions if it goes against their beliefs. Lab workers don't have to give lesbians in-vitro fertilization if it goes against *their* beliefs. Catholic hospitals can refuse to provide morning-after pills to rape victims, if they believe it's a sin.

Who is right? Should the government force workers to violate their beliefs? Or should there be equal treatment for all in need of it?

I say, if you're gonna go for the belief side, you gotta go whole hog. My belief system says that wage-slavery... expending effort for the profit of someone else... capitalism... is immoral. For me, to participate in such a system is a sin. I want the right to my paycheck without the duty to actually work. If my employer has to respect *my beliefs*, then I agree with the religious guys. Let 'em follow their conscience.

Otherwise, face it, in capitalism, we *don't* respect the beliefs of working people. That's the whole point.

—> Good news department: Ward Churchill, the guy who was fired from the University of Colorado for saying the World Trade Center victims were little Eichmans, won a lawsuit against the university. It's not clear whether he'll be rehired, but it is still one small victory in the fight for free speech and academic freedom.

**Influence**

When I lived in Boston in 1995, it was hard to find anything that could possibly mean anything to me. Except for clubs, which had always meant something but nothing. There was one club I went to every week, even before I moved to Boston, when I was still living in Providence, Paradise on Thursdays, the first club I ever went to where the dance floor was so clearly segregated: black fags in the front, white in the back, one little area where the dancing freaks congregated and we were more mixed and you're probably wondering where everyone else went who wasn't black or white or a dancing freak but in Boston it was black or white and I always went right to that one place in the back with the dancing freaks, in every club there was that one place and once I found it there was nowhere else. It took a bit longer to realize that on this particular night, it was the black queens who owned the club, I mean they were in the front, remember? Everyone else had to back off. Once I went there on Christmas, and instead of that tiny place packed tight with everyone and everyone's sweat it was just ten or fifteen black queens and me, really queens this time none of the usual straight-acting cruising types it was just a bunch of queens on the dance floor, we worked it out in the middle.

But oh the music, the music, that's what it was all about. I mean, pretty much everywhere in Boston was segregated, especially gay Boston—by gender, by race, by class aspirations, but some of those dance floors were the best I've ever been to, I mean the music, the builds, the jumps at Paradise with that one guy, who was that guy oh how I loved his jumps and that song with the child's piano, that first child's piano for me maybe I could be that child in the sky. Paradise was the one club in Boston where I never did drugs because the music was so good, that music and the one little area with the rest of the dancing freaks, crowded in the back by the DJ booth but there was so much space. Thursdays like Fusion, the club back in San Francisco with those shaking glass floors, I remember the time when I was dancing but something was wrong, I needed a bump to take it to the next level to really dance and that's when I realized I needed to stop doing crystal, maybe that was one reason for Paradise without drugs, even if Boston was when drugs became everything, for a little while that felt like a lifetime the way lifetimes are collections of lifetimes and sometimes we can't get in or out, that's when we're trapped.

When Andee visited me in Boston and suddenly we became close, close in the way that might mean forever, one of the things he said was: you have to take responsibility for your influence. In Boston, I was kind of an anomaly, at least in the worlds where I circulated, which were gay worlds mostly, maybe one of the few times when my worlds were gay not queer I mean I was trying to make them queer but this was Boston, these were gay clubs, there were limitations. One of my favorite parts was after the clubs closed and when we didn't want to hold the after-after-hours at our house anymore I mean I didn't because one time someone got a hold of crystal and it's a totally different world being around a bunch of vacuous queens on acid and ecstasy and special K, maybe a little bit of coke or pot or pills but when crystal showed up I went into my room and locked the door. I wanted crystal to stay on the West Coast, okay?

So then after that, when the after-hours club would close our little family of club queens really a family it kind of felt like a family at least with the drugs and we would get in my car and drive back and forth over the Mass Ave bridge and I would always be way higher than everyone else because I was always trying not to

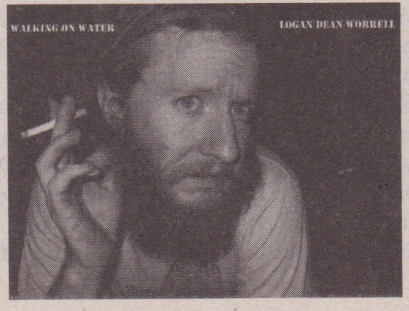
do ecstasy so when I finally did it, it was later, in the middle of the after-hours club instead of at the beginning, that's why the after-after-hours came to our house at first, because I was so high I'd say come on, come over our house, everyone, and then we'd have a caravan of queens crowded into cars and driving through neighborhoods they were scared of, they couldn't believe we had such a nice place. But then after that was over, no more after-hours over that house and Gabby and I were fighting with our roommates, the ones who got up at 6 am instead of going to bed then, and we'd drive over the Mass Ave bridge as the sun was rising and then when we got to the end I'd say please, please can we drive over again, because someone else was driving, I didn't want to drive when I was high but I would give my keys to anyone really, it's easier to drive with someone who's high, as long as you're higher than they are, that's the key, just enjoy the ride.

This was the Volvo, remember the Volvo? When we were kids, my sister and I had gnawed away at the armrest on the side, it was this weird hard yet squishy material that you could pull apart. This other queen we lived with, Gabby and I, I mean we didn't really live with her until she slept with Gabby and then she just moved in and stole things from everyone: T-shirts, drugs, money. She had a Volvo too, but hers was fancier or that's the way she made it sound, I mean she wanted it to be fancy and I wanted mine to be invisible so sure, she could take fancy. We called her Champagne because she was so snotty, but she didn't even realize it was a joke. She would talk about all her gowns—Versace, Armani, Gaultier—but no one ever saw any of these gowns, supposedly her father had taken them away. She called herself the mother of the house, but let me tell you she was no mother. It's true that her Volvo was one model up in the totem pole, and mine was ancient at this point, but really they weren't that different—we all know about liberals and Swedish cars, how safe, how safe until it broke down like that other Swedish car now trapped across the country, it broke down just like the rest of us. I was never very good at taking care of cars.

Oh, but responsibility, and influence. Andee meant this little world of queens around me in Boston, maybe I'd inspired them to kind of not care about everyone who wanted to kill us, I mean about what they thought, those people who wanted to kill us. But they still cared and so that made them kind of believe a bit too much in the drugs because they were trying not to care and drugs help with that too, but it wasn't the same thing as a critical distance, it was just distance. Or, with Gabby, when I met her she was this red ribbon fag who worked at the gay bookstore, and then within a month or two she became a tranny hooker clubkid, and it's not like I ever said honey, I think it would be great for you to become a tranny hooker clubkid because really I wasn't that into clubkids and sure I was a hooker but it was never something I recommended. But there's the way people see something about you and they think it's what makes you, for me that was really my politics, it's my politics that helped me to exist in my own world but my politics were harder to understand than dressing up and going out and turning it out, that was mostly my influence although no, it was also about disregarding the morality imposed upon us, especially the layers of hypocrisy in gay Boston, where people would make jokes about all those trashy hookers on the block, but then you were working the block and wait, who's that over there?

So that's what I mean about not caring—you can't care about bitches like that or your life is over. But then these other queens, the ones who weren't exactly queens before they met me and sure, I might have given them a bit of a boost in that direction. But if I wanted to encourage people to claim their own autonomy, then how could I take responsibility? It's a question I'm still thinking about.

*My latest book is a novel,* So Many Ways to Sleep Badly, *and yes unfortunately I'm still sleeping badly or even when I don't sleep badly I still feel terrible! Now I'm working on some crazy memoirish thing called* The End of San Francisco, *which the writing in this particula column might become a part of. Oh—and* lost-missing, *my public art project—I want to turn that into some kind of book-type thing also. And I recently finished a new anthology called* Why Are Faggots So Afraid of Faggots? *I know you're wondering the same thing. You can communicate with me via www.mattildabernsteinsycamore.com, which includes past MRR columns. Or you can write to me at 537 Jones Street, #3152, San Francisco, CA 94102.*




" You can't be a punk and a Christian" – Brace Belden

I was raised Catholic. My mom was super into it when I was about knee high to grasshopper. I did the whole altar boy thing. Got my communion and went on the catholic retreats. The whole enchilada, so to speak. It never really took. I always kinda figured that all these fucking people were just stupid and misguided. Sheep if you will, ready to follow some sandal wearing motherfucker off a cliff or onto some crazy space ship headed to a mythical candy kingdom filled with magic and zombies. Up to this point the thought of God was so foreign to me. This cloud of despair just looming over me has gotten to be so comfortable. Having to rely on myself to combat all the misfortunes life throws my way has just been the norm. Maybe there's another way. Someway out of this way I'm feeling. Who out there can help me out of this rut I'm in. Have I been wrong this whole time? Jesus can you hear me? Am I the misguided one?

Last month *MRR* received a letter from a gentleman who calls himself Drew Wardlow. Mr. Wardlow seems to be the singer for a hardcore band called Dry Rot. From what I hear, personally I don't listen to their music, Dry Rot are some kind of neo-Christian hardcore band from Ventura, California. Could it be that in 2009 there are actually punks who also consider themselves Christians? The answer my friend is no, there is not. There is no way humanly possible that a punk can be Christian. Mr. Wardlow it seems was writing the magazine for… well, actually, I'm not sure. No one is. I guess the poor little guy is sad because he thinks people are boycotting his band full of Jesus freaks. Fuck it. Deal with it. Love it or leave it. I'll go ahead and say it. You are not welcome in my scene.

Wouldn't yall be more comfortable with you own kind like Overcome, Living Sacrifice, Unashamed, Jars Of Clay, or DC Talk? If Tooth and Nail is still putting out records, I'm sure they would love your rag tag brand of B-grade hardcore. They'd probably even give you hefty signing bonus. At the very least pass the basket for y'all to help cover recording costs. Fuck you, you evil bastard. Fuck you. You are the antithesis of punk. I bet you support the troops too.

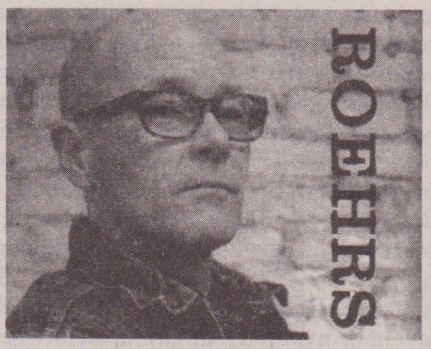
Now, I don't wanna get in some long-winded, weird debate and use a bunch of big words explaining why I hate Christians. Lets face it, I'm not that smart. The truth of the matter is that I just do. Christians are stupid. It's a fact. Who cares

if you go to the University of California at Santa Barbara? I don't even know what an Institute for Theoretical Physics is. All I know is that y'all motherfuckers think God hid dinosaurs in the ground to fuck with us. Shits weak. Now if Discharge were Christian then maybe that would leave a little wiggle room. Christians are the new Nazis. Prove me wrong. They try to make everyone believe in what they believe and I have a theory that they want us all to look the same, red hair and blue eyes. I'm not just singling out Christians, I also have some serious issues with Hindus, but that's for another time and place.

Tomorrow I head for the Canadian border for a few weeks of R 'n' R. It's not easy being a punk rock superstar in this day and age. Dunkin' Donuts have been locking their dumpsters and don't even get me started on the west coast squatting crisis. Times they are a changing here in good ole US of A and frankly I feel I need a little Logan time. Don't make me explain all the reasons to you, just know that I work my ass off doing very little infrequently as possible some of the time. Fuck you, I got a lot of shit going on. You don't know me, son.

I just roadied for an American band on the west coast for a couple weeks and I'd like to take this time to share with you a few things that I've learned. People in California are fucking jerks. They don't say thank you when you hold doors for them and they don't say excuse you when they bump into you on the street. Everyone is either a fucking scumbag hobo or a retarded hippie burnout scumbag hobo. I can't smoke anywhere and the tap water tastes like dog shit. Where the fuck are the smokers' rights? I support the right to marry, but what about my right to kill myself with dangerous chemicals produced by the world's biggest pieces of shit? Fucking Washington fat cats. I'm gonna make a support my right to smoke sign for my window. It's gonna have Smokey the Bear with a camel light dangling from his mouth riding a house saying welcome to flavor country. My friends out here are top notch, but goddamn you fuckers are really testing my limits. Also, when someone tells me they are actually from California, I immediately shut down almost as if they had just told me they were Christian. One more thing, what the fuck is the big fascination with girlie tees? And for the record, I'll still tip you even if you suck, but goddamn, I'll hate myself for it.

In closing, I'd like to tell all my people out there one thing, burn down as many fucking churches as you can. Drive through church parking lots going 60 and just pick those little conservative fucks off left and right. Spit in the faces of those Mormon shit bags that come to your doors, and please please beat the piss out of those Krishna dumb fucks dancing in the park. Actually on second thought, I'm cool with Krishna. Cro Mag Skinhead Breakout. Fuck yeah, Bruce Roehrs, fuck yeah.
Send bibles to: Ldworrell@gmail.com



HERE A DREAM DIES EVERY DAY

Fuck yes! UVPR Vinyles record company from France has released a top-notch Oi! compilation called Oi! L'Album for you skins and punks! This brilliant collection starts on face (side) A with BOMBARDIERS singing "1984." This catchy Oi! anthem has great guitar chug and superior harmonies! Next up is the gruff and tough skinhead rock'n'roll of HARDTIMES. HARDTIMES come out swinging with the two-fisted brawler "Vengeance." This powerful song will have the skins happily smashing everything in the bar. Excellent! Next is the HEADLINERS playing their melodic sing-a-long punk hit, "Wanker." The fine singing on this number reminds one of the halcyon days of Boston street-punk when the DUCKY BOYS held court. Song four on this high-quality compilation is performed by the DALTONZ. The song "Smoothies" is tight, well-put-together, melodic Oi! that might remind some of you punks and skins of the popular French skinhead outfit, HAIRCUT. Very good! Song five is presented by the CLEAN CUTS. The song "Turn Off The Radio" leans closer to the snotty 1977-style punk best demonstrated by the the GUILTY RAZORS or GASOLENE. Song six on face A is by GONNA GET YOURS and it is entitled "Last Trip." This tuneful pub rock harkens back to knees-up sing-a-longs by FRANKIE FLAME and his ilk. The final song on side A of this great compilation is by GOLDEN BOYS. The GOLDEN BOYS song has deep singing with powerful guitar, bass and drum bombast! "Ville De Lumiere" could be favorably compared to vintage French Oi! like "Adolescent" by WARRIOR KIDS.

The second side of this fine compilation leads off with the JANITORS. It is the opinion of many American and European skinheads that the JANITORS are Oi! Royalty and rank up there with the top skinhead bands anywhere in the world!! The JANITORS perform "HLM Sauvage." This is an immediate Oi! classic! Excellent! Following the JANITORS are OL' CUNTS. These skins sing in English with a crystal clear message. Read some of the lyrics to "Human Race": "Evolution of the human race makes me laugh… / They have found a cure for starvation, but felt impotent to crush corruption / Every hour on the TV screen we were told to have success, be DEPRAVED! / Gimme the name of a country where flies the flag of dignity / with painless lives in a warm community." Yes! Those are sincere comments on the condition of the "human race." The OL' CUNTS have provided great melodic Oi! music with intelligent, succinct musings on life in these modern times. Next up you have the RUDES who speak the universal skinhead language with "Join Us At The Pub." THE RUDES sing in English and the words go something like this: "Friends and music, it's all we have, it's all we want / Friendship, spirit, pride and Oi!, it's our way of life, it's our story / Our own truth, shared between us, great value / One life, one truth—political shits stay out!" Yes! Those are good rules of thumb for skinhead rock'n'roll!! Next up you get another French skin outfit singing in English. SURVETSKIN perform "The Time Is Now." This is slower melodic Oi! with proper harmonies and a slight ska backbeat! The fifth band on face B is LA CONFRERIE DES CONARDS doing their song "Metropolis." This Oi! band slows things down a notch and shows off a possible influence by eighties English Oi! bands like THE 4-SKINS. The grand finale on this superior compilation is by ST. GEORGES B and it is called "Il Faut Croire." This little acoustic ditty finishes off a hit-laden fistful of great Oi! bands. Order your copy of "Oi! L'Album" from UVPR Vinyles XIV, BP 30 904, 44 009 Nantes, Cedex 1, France, www.uvpr.fr, www.myspace.com/uvpr

Fuck yes! WORLD BURNS TO DEATH has released two ferocious 7" records for you fucks! The first monster 45 is "The War Can Go On Forever." Accompanying the brute tumult of raw music are great lyrics. Read these lines: "I have always thought it unfair that the old never get the chance to die in their wars / Never get the chance to

glory their names in a history written in children's blood… / Wasting all that death on the hopes of the young / This war can go on forever and ever." Those are fucking poignant lyrics about fat-cat Pentagon-types who send eighteen-year-old kids to fight futile battles in far away countries where the USA has no business interfering! Let those feudal regimes kill each other as they have for a thousand years or more. Side two of this brilliant slice of vinyl is "Black Becomes The Sun" with some very bleak words. Read this: "Black becomes the sun's beams / It sates itself on the life blood… / Brother will fight brother / It is harsh in this world with whoredom rife." Yes! Those are tragic observations! The deep, gruff vocals of Jeff (SEVERED HEAD OF STATE) in WORLD BURNS TO DEATH are punctuated by sterling fast speed-punk-metal guitar leads. A powerful bass and drum combination anchors this dangerous sound! The rough-hewn music works well with dark lyrics of WORLD BURNS TO DEATH. WORLD BURNS TO DEATH also share a split single with BLOWBACK this month. The WORLD BURNS TO DEATH side of this jewel is entitled "Here A Dream Dies Every Day." Some of the lines go like this: "No one digs a grave for crumbling hopes, and there is no one left to mourn / Here a dream dies every day in the darkness before the dawn." Yes sir! We have superior growling vocals not unlike NEVER HEALED or HELLSHOCK. Excellent! The guitar playing is top-notch with some metal-laced leads that are apropos for this fierce music. The BLOWBACK side of this split EP is a complete aural assault!! The music compliments the WORLD BURNS TO DEATH side very well! This singing is a higher octave with the guitars chugging along efficiently behind the vocals. Some tasty guitar leads are sprinkled in at just the right time. The rock-solid bass and drum section provide a strong foundation.

Yes! Twisted Chords Records from Germany has a great split LP available for you punks! The LIGHTS OUT! / HIGH SOCIETY split LP is consistently good all the way through! LIGHTS OUT from Stuttgart, Germany provides eight songs that capture some of the punk-rock spirit of bands as varied as THE BODIES, FUCKED UP or GOVERNMENT WARNING. On Side-A, LIGHTS OUT! comes charging directly at you with their first song "I've Got A Real Job Now." Very good! Song number two, "Krays Whisper Doom" is very strong musically and lyrically! Some of the words are: "This is the fatherland and we're still right / We built up again this glory system / If you affect us, we will fight / The German spirit revived slowly… / Be proud of your rebuilt nation / Be proud of your Jesus Christ / Be proud of this fucked up country / Be proud of your pope of lies." Yes! Those are scathing lyrics! Some other strong cuts are "Bite Me," their anthem "Lights Out!," "Blackout," "Bierblitzkrieg" and "Routine." LIGHTS OUT! are a high quality band that you need to listen to! Go see LIGHTS OUT! when they come to your town!

Flip this fine split over and you get excellent rock and roll from Nürnberg's HIGH SOCIETY. THE HIGH SOCIETY play old-school punk with some influences derived from REAGAN YOUTH and THE WIPERS. This melodic punk rock is sung in german with lots of hooks and some refined guitar playing. On their side of this LP, HIGH SOCIETY start off with "Atmen" with lyrics dealing with war and dashed hopes. The second song from HIGH SOCIETY is a standout number. "Schreibtischtäter" has a great punk guitar chug while the singer works hard and yelps occasionally to push the tune into the red. Some of the words are: "We can find those persons running amok everywhere / Whether in deportation departments, police and army or as normal workers / Or students who lure their fellow man into destruction / And no one seems to care". Yes! Those are well thought out lyrics. HIGH SOCIETY finish Side-B with "Jung Und Wild" and "Danke Für Alles." These two offerings have that patented 'ringing' guitar sound that Mr. Greg Sage pioneered in Portland, Oregon in the late '70s. This is a strong split LP! Order your copy today from Twisted Chords Records, Reutweg 1A, 76327 Pfinztal, Germany, www.twisted-chords.de

BROKEN BONES, from England, were formed in 1983 by ex-DISCHARGE guitarist Tony "Bones" Roberts. Tony's brother Tezz, also a former member of DISCHARGE, was on bass. In 1983 the band released the single *Decapitated* followed by the *Crucifix* single in 1984. Tezz left to join the UK SUBS and was replaced by the roadie, Oddy. After many line-up changes and several breaks in the action, BROKEN BONES reformed in 1998 with Quiv on vocals, Bones on guitar, Oddy on bass, and Dave on drums. They still tour today and *Death Walks The Streets* is their new EP. The new songs don't have the frenzied punk rock urgency of "Problem" (1983), but they still kick a lot of punk butt! Side A has a solid punk anthem with Tony's excellent guitar work screaming over the top. Side B starts off with what could be the strongest track on the EP, "Stop 'Em Now". Once again, Tony's guitar leads are spectacular! BROKEN BONES finish you off with "Downfall." This is a very good EP from these well-respected punk rock veterans! Write to Dr. Strange Records, 7136 Amethyst Ave., Alta Loma, CA 91737, drstrange@drstrange.com.

Until next month… Drink, fight and fuck!!

**Consider the Gym**

By Anna Brown

Punx don't go to the gym. Everyone knows that. We skateboard, ride bikes, and walk long distances across the city at night. We dance like athletes, but you won't find us on the treadmill or in the weight room. Because punx are not joiners, and we do not fraternize with squares unless forced to, and because we can always go on a long- ass bike ride when we finish this beer. At least, that's how I used to think.

Punx are also good quitters. I quit sports in high school so I could stay out all night at shows. I quit skateboarding when I couldn't take the concussions. By my late twenties, in the midst of a deep depression, I found I had quit leaving the house. When I busted the fly on my most forgiving stretch jeans and realized I had seen every episode of Friends, I knew I had to do something rash.

I never thought I'd say it, but the gym saved my life. In spite of myself, I have become a big fitness proselytizer. If Henry and his Dolphin shorts don't do it for you, if you are more Death Wish Kid than Positive Youth, listen up.

For years, I lived on King Cobra, Totino's Party Pizza, ice cream, and other junk from the corner store, procured with any change left over after buying smokes. I skated, and was a vegetarian, but obviously not for health reasons. I took huge amounts of drugs and smoked like a fiend, sometimes two packs a day. I smoked through colds, did drugs when I had the flu, slept and ate sporadically, and was prone to long bouts of depression.

Suddenly, I was not a teenager anymore. Miserable, overweight, unhealthy. I had

had many friends die way too young, and for dumb, mostly avoidable reasons. I had to change.

I knew I needed a whole new approach to life, but I had no idea how to take care of myself. Not really. I tried a psychiatrist at County Mental Health, a psychic, a transcendental meditation book, a hypnotist, tarot cards, and consulted my friends. Something I heard again and again as I was desperately signing over my paycheck to people I had no faith in for advice that didn't make sense to me was, "Have you tried exercise? Blah, blah, blah, serotonin, blah, blah, runner's high." It sounded dubious, and it was usually coming from people who get "wired" from green tea...but I lived around the corner from a mellow community gym in Oakland, and when I couldn't take it anymore I went in. It was pretty scary. I was sure everyone was looking at me. People were contorted on machines that resembled devices from the Spanish inquisition, and they seemed to be enjoying it. Like something out of a Philip K. Dick novel, here was a room full of people wearing headphones, whirring around on the "exercising machines." (This sensation can be heightened if you are listening to Devo.) I took a leap of faith and joined on a month-to-month plan. It was cheap compared to meds or the services of legions of self help gurus.

I worked nights at a bookstore, so when the misanthropic black metal dude, the alcoholic record collector, and the vegan party animals were at work, I would slip out of the house in my bleach-stained sweat pants, a War All the Time shirt, and Converse, and try to regain the will to live. I got a Walkman and started out on the cardio machines losing myself for an hour to the motivational sounds of DOA or The Dicks, laughing about how I was sweating to the oldies. When I felt more comfortable I started going to group exercise classes. Eventually I made myself a carefully calibrated workout tape. (Mid-tempo garage for warm up, heavy hardcore for later on...some Devo...bombastic metal...)

I started feeling better. I lived in fear of the punx discovering what I was doing (especially the step aerobics), but my mind began to feel clearer, and my post-workout cigarettes were sublime. The more I went, the better I felt. For the first time in my adult life I was engaged in something that made me feel good that was not simultaneously killing me. It was a revelation.

I used to feel tough because my body could withstand any punishment I could dish out, now I felt tough 'cause I could run three miles and do thirty push-ups. I didn't mind the norms at the gym in their "12 k run for muscular dystrophy" t-shirts, and sweat-wicking spandex pants. After a while I stopped seeing them as narcissistic over- achievers and more like comrades, just making an effort.

Eventually I joined a women's weight-lifting group that met three times a week. These were some of the toughest 50 and 60-year-olds you have ever seen. They had big deltoids and quads, and they challenged me to lift heavier and heavier weights, and to quit smoking. I was motivated by more than my heterosexual, male-identified, negative body image—I wanted to be healthy physically and mentally for the first time in my life. (But let me tell you this: if you have ever felt like there is something wrong with your body, stand around naked in the locker room at the YMCA with people of all ages some day. You are normal.)

I don't know why it is contrary to our identities to take care of ourselves. Is it because we are outcasts? Nihilists? Because our parents didn't love us? Cause the planet is a sinking ship? Why do punx want to kill themselves? Chicken or egg? Do punks become punks because they hate themselves and gravitate towards others who hate themselves, too? Or do nice idealistic kids start hanging out, and then their auras turn black when their new peer group does nothing but drink and take drugs? Do we love ourselves but hate society so much that we cheat ourselves out of some good things the mainstream world has to offer? (Think of all the bands you dismissed cause they were "not punk" that you then realized ten years later were really, really good. What if that's true of other things, too?)

I think that if we can come together as a community to save ourselves mentally, then we can do it physically, too. Right now, the life expectancy of a punk is what? Like 50?

Yes, there is a certain amount of absurdity to exercising in a gym, especially in Spin Class—(riding a stationary bike indoors to loud techno?) but there is also something wonderful in making a fundamental commitment to being strong and staying fit and giving a fuck about yourself, however you do it. There's always a way. I know of punk street hockey, soccer, yoga, all-night no-rules basketball at Gilman, punx who take high diving classes at the community college, Afro-Haitian dance class punx, an all-punk dojo. And all of us in the YMCA weight room.

'Cause recently an amazing thing began to happen. I started seeing more and more punk rockers joining my gym, old and young. There is the dude in the Swiz shirt on the Stairmaster, Slapshot t-shirt in the weight room, the girl with the bars on her neck, Mohawk doing Pilates, Kate, Mikhail, Cynthia, Allison, Brad, Jocelyn, Janelle, Sam, Elizabeth, Liesel, Julia, Kangs. And I discovered my own roommate sneaking out of the house late one night to jog around the lake.

Now I trade workout tapes with the other punx at the gym and we give each other routine tips like regular meatheads. Its not humiliating to be spotted there, and I see more of us every day. We're getting ripped, too! Never say die!!! Come the revolution, the punx will be like the Delta Force.

Sure, I still want to kill myself—the stress and hopelessness of the fucked up world hasn't diminished. But these days I fantasize about giant comets wiping out human life on earth, not about dying of heart failure on the couch at 36. An improvement, I think. It took a while, but now instead of going to dark bars when I feel bad, or pulling down my shades and getting in bed, my impulse is to go to a bright, bright place lit by fluorescent lights and populated by healthy, sweaty people. It sounds crazy, I know. But trust me, it's good. I had a terrible day at work today, and cried on my bike on the way home. Went to the gym, now I feel fucking great.

So, listen: if you ever had the impulse, if you fantasize about doing tons of pull- ups, or learning to box, if you want to be strong, and get healthy, if you don't want to go out like Dee Dee, consider the gym...you'll still be one of us.

Polio Punks

By Keith Riley

When people who don't know any better ask me about my leg braces, and I tell them I had polio when I was little, they look at me strange, like I'm lying to them or something. I've had people say, "Polio! You can't get polio in the U.S. anymore, they eradicated it back in the fifties with the vaccine."

But you know, that's really not true, while it is extremely rare nowadays, anything is possible, I guess.

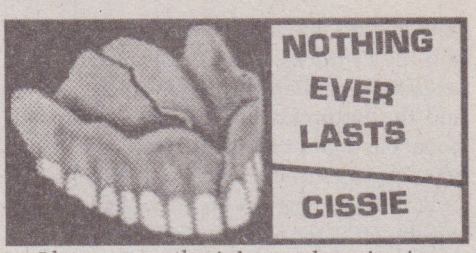
I was born a pretty normal kid, without any disabilities or anything for almost two and a half months. The way I got the Polio Virus is kind of strange, and the doctors say it can be attributed to the fact that I "had a weak immune system", but I really haven't seen any evidence of that, besides the polio. Anyways, about six months after I was born, I was given the four polio vaccine shots that most American infants are given in this day in age, pretty standard. The thing about the vaccine is that it is a live vaccine, which means there is a little bit of the virus within the vaccine. The point of this is that the virus is exposed to your system, in a very small dose; your body fights it off, and builds an immunity to the virus. However, with every one in a million kids that receive the vaccine, something strange will happen, and the vaccine will backfire, actually giving the virus to an infant. This is what happened to me.

Before I go into my story, let me give you a little background on the polio virus. Polio is a viral infection of the spiral column, which kills the anterior horn cells within that region. Anterior Horn Cells control many of the nerves, and as a result of the horn cells being destroyed, paticular nerves are not able to function, which is why many polio victims are paralyzed from the waist down or have trouble operating certain parts of their body.

I was stricken with polio in October of 1989, the same time that the big Bay Area earthquake was happening. I've heard the story of what happened many times from my parents, my mom and I were in Children's Hospital in Oakland when the virus started making its presence known, while my Dad was at the World Series game where the Giants were playing the As. I think my Mom got a hold of my Dad somehow as things started to get worse, and then, the earthquake hit. It was a crazy time, from what I've heard. I can't actually remember any of this. Soon, the virus was destroying my Anterior Horn Cells, making my muscles much weaker than most, and turning my legs into, flimsy, floppy, noodles, unable to support my body mass. As a result of this, I now wear braces on my legs to help give my legs the support they need to walk, my hands are shakey, and I'm not exactly the person you'd want on your side in your alleyway street gang brawl. My condition is now known as "Post-Polio." I know that this totally sounds like a sob story, right about now, but it really isn't that bad at all. Overall, I came out of the whole ordeal, pretty fucking lucky! A lot of people end up not being able to use their legs at all because of the virus, a famous example of this would be FDR. Also, many people have died from the virus, as well. So, I'm very happy with how the situation turned out.

The strange thing about my condition is that it isn't the most noticeable thing. It isn't like being stricken to a wheelchair, if I wear pants, you wouldn't know at all, besides from the way I walk. Once, a cop on the MUNI tried to write me a ticket for paying the disabled price because she refused to believe that I was disabled. "Just because you wear braces on your legs, doesn't mean you're disabled", she said. Uhh, yes, it does! This whole "almost unnoticeable disability" makes for a strange situation at punk shows because it seems like some people just think I'm drunk, and that's why I keep falling over. But, my legs really aren't that stable, that's why. It's not because I'm drunk! (I apologize in advance, I grab onto you, to keep myself up, when people are dancing and what not.) Not to be a downer or anything, but it definitely sucks when I fall on the bus, and someone is like, "blame it on the alcohol" or when I'm walking down a hill at Dolores Park, and someone says, "that motherfucker's drunk!" But, then, on the other hand, I can't really blame them because they don't know me and the easiest thing to assume is that I am drunk. It's really nothing worth getting mad about.

A lot of people seem to think that having a disability like Polio is a horrible thing, but I really can't seem to look at it like that. (I'm sorry if this article has made you think otherwise, that was not my intention) This is the only life I've ever known, so I'm pretty used to it, by now, and that is cool with me. I can pretty much do everything that I want to do, and I don't let this little bump in the road slow me down. Without Polio, I would've never experienced this certain type of alienation that I felt growing up, which led me to punk rock music. This disease really without a doubt made me who I am today, I think that's really cool, and I'm incredibly thankful for that. My friend, Marissa, once came up to me at Gilman, and said, "I heard about your legs, that's fucking punk! Polio is fuckin' punk rock!" For some reason, that made me feel really good, and really sticks out in my mind as a time when all my insecurities suddenly turned into pride. If I could go back in time, I would've smiled back at her and said, "Fuck yeah! Polio is punk rock!"




I have a rant that's been a-brewing in my head since the day I arrived at Maximum. First, I'll give a little bit of background. I flew into San Francisco from Austin, Texas on September 7th of 2007. I was pretty exhausted after riding two planes, jumping on Air Bart, then Bart, then the #21 bus, but when I walked in the house Chris and Justin were assigning records for review, and I was pretty happy to join in on the fun. While perusing the stacks of vinyl that had been sent in I was genuinely shocked by how many of the records came with press sheets detailing sales points, extolling the bands' mind blowing musical prowess, listing influences, highlighting media coverage and radio airplay and the like.

I'm not talking about labels or bands that send letters with their records—getting a handwritten note with a review record is always welcome and appreciated—but we get these gross marketing devices that labels send that are littered with all this flagrant false hype. I don't care what "acts" the band has supported. Does the music rage or no? I'll listen to the record and find out. And when we assign records for review, you better believe we listen to every single record that gets sent to us.

Actually, record assigning was my favorite part of the coordinator job for quite awhile, but after listening to *thousands* (no exaggeration here) of records in the two years that I've worked at *MRR*, sifting through an entire month's worth of new music has now become painful. The assigning process can take up to six hours, and it is often mentally and physically destroying (probably because I forget to eat; I'm dumb like that sometimes). If you want to see me at my grumpiest, come over after a record assigning session.

The press releases just look like vomit attached to the records, and I find the pandering bile written on them offensive and depressing (well sometimes the selling points are actually non-intentionally hilarious). It still astounds me that labels send these press sheets to us, and every month while assigning I stare at these little pieces of paper with contempt. I don't appreciate it when a label tries to tell me what a band sounds like and mentions how sterling the bands songs are. I'm reviewing the shit,

how about *I* tell you, Mr. Labelman, if Jack and the Fistfucks songs are "sucker punch scream-along hard-hitting rockers." (Jack and the Fistfucks might possibly be a fictional band, but these words stolen from an actual press sheet sent in to *MRR*).

Floyd has the unforgiving task of assigning the CDs for review every month, and this marketing tactic is even more prevalent with the digital format. Floyd and I have had ongoing arguments about these sheets for the past couple years. He informed me that *MRR* reviewers aren't supposed to mention the press sheets in their reviews after I derided a pop punk band that was using their fandom of Poison Idea (obligatory column reference) as a selling point. He says that we're not supposed to review the press sheet, which makes sense, but it's awfully hard to not make fun of them when they say things like, "[insert generipunkband name here] are the *new face of punk rock* and have recently won over a ton of new friends playing with the likes of Rancid, Bad Brains, Millencolin, Anti-Nowhere League…" and later I learn that the band has finally honed their highly energetic live show and that they are reinventing the past and spitting it into the future. Thanks for the info, now I know that the band is a bunch of douchebags and I don't feel bad about tearing apart their awful clowny punk songs.

I refrained from mentioning the press sheet in one of the records that I reviewed this month. I pulled the sheet out of the record sleeve, and my skin started crawling. These marketing blurbs are even more fowl when they involve hardcore punk bands. I grow an instant distaste for a record when I see one of these hacked together, poorly laid out pieces of paper—shitty pixelated artwork and cheesy, posed band photos are generally a given.

I've voted that the press sheets should be thrown out when they arrive, but Floyd disagrees because he thinks that the record labels are trying to offer valid information about their bands. I've also joked that we should refuse reviewing any records that come with a press release. Fuck labels and bands that are trying to sell us on their bullshit. These press releases are just clutter in the bins (as are the download cards that fall out of the records every month, but that's a whole 'nother rant).

I realize that lots of labels use these things to encourage radio play and media coverage of their bands (boring), but sending in a press sheet to *MRR* is more detrimental to the band's cause than helpful. As Robert Collins pointed out in one of his reviews a couple months ago, these sheets only serve as a comedy vehicle for us, and most of our reviewers don't take the info on them seriously. Does anyone? Maybe your mom. I'm sure she thinks you're real important if you send her your latest press points. *Maximum Rocknroll* ain't your mammy, in case you were wondering. Stop with the press releases. Stay punk folks.

Living in the moment:

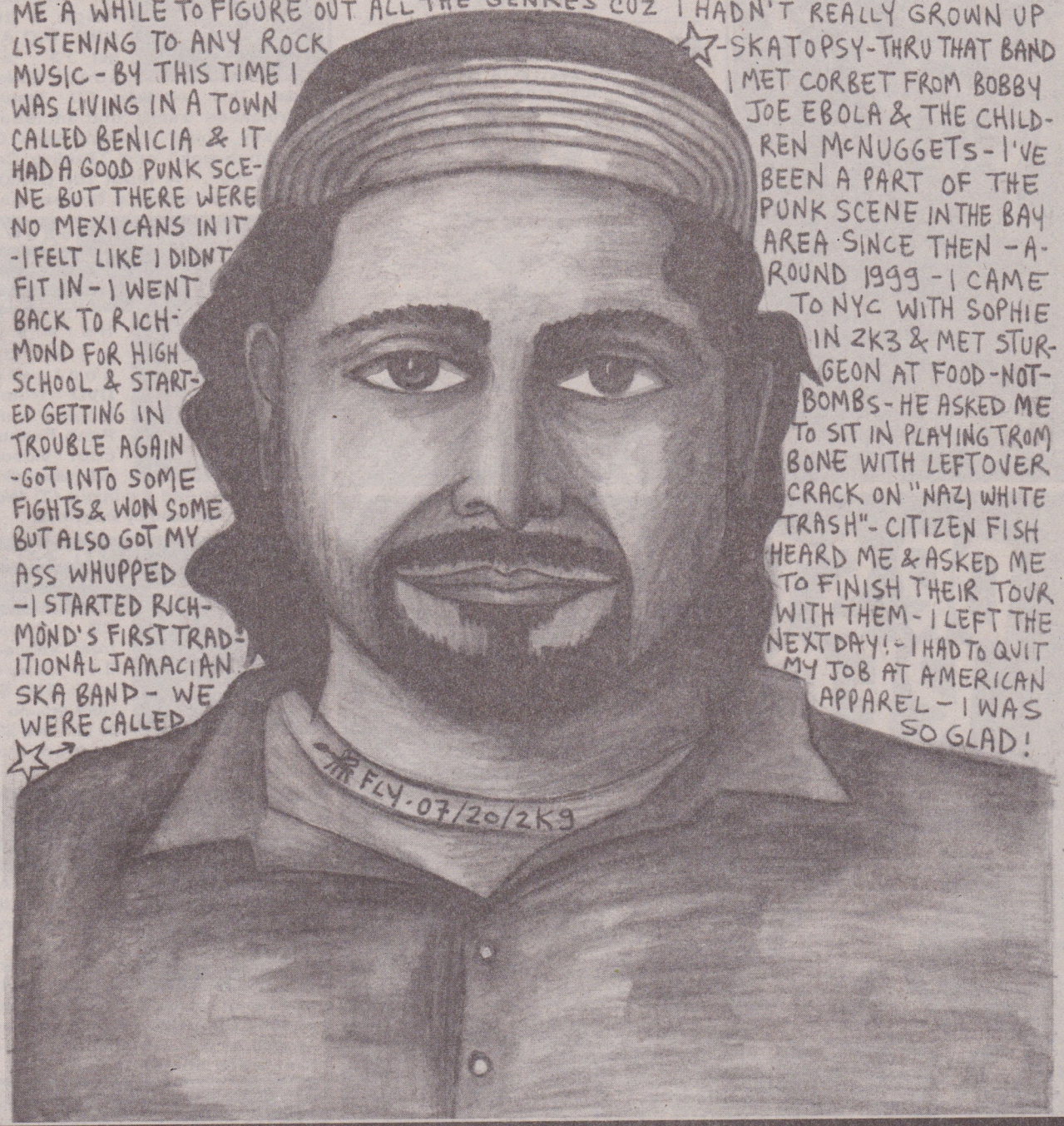
1. I listened to the entirety of Rudimentary Peni's *Death Church* from my upstairs bedroom as it was playing on the stereo downstairs. I laid in bed procrastinating and realized that *Death Church* actually sounds really good through the floor boards.
2. I watched Randy (another obligatory column reference) shatter his bedroom window a few nights ago. A chunk of it fell out several months back and he needed to bust the rest out in order to replace it. Even though it was insanely stressful for Randy, it made such a great sound (shattering glass is always punk, ya know), and it was pretty epic to witness. I wish I had the foresight to film it.
3. Sandwiches are still better than burritos. Ike's vs. any Mission burrito and it's barely a match.
4. If anyone wants to sell me the Comes *No Side* LP, Tozibabe 7", R.I.P. *No Te Muevas* LP, Wretched 7"s, or the CCM/I Refuse It split LP get in touch. For real.
5. Send your favorite cure-all for insomnia to cissie@maximumrocknroll.com.

I went to see the Raincoats, at this epic touring Part Time Punks fest, which was sort of a post-punk version of Holidays in the Sun. Only instead of Splodgenessabounds and the English Dogs, the geezer acts featured were Viv Albertine from the Slits, the Raincoats, Section 25, and Savage Republic. Plus whatever local acts from whatever town the tour happened in that fitted in with the Part Time Punks aesthetic and didn't mind that they probably weren't going to get paid. I know a few bands were advertised as playing at several shows that didn't play, whom were super psyched to play with the Raincoat,s but got bugged out at the fact that the promoters wanted them to play for free, but were also charging $25 dollars admission… Cash from chaos! There were something like twelve bands playing the SF show. It was set to be a grueling night First I went to see Cissie's new band play their first show, with D-Clone and Nerveskade. They were excellent; with Cissie on bass, Vinnie on drums, Daiki on Guitar and Robert Collins on vocals what more could one expect? I left the show early after a long exchange with D-Clone's road crew about my giant Vulpess badge. (I got it from the LA Rawponx if you find yourself needing one…)

My former bandmate was playing drums for the Raincoats, so I skipped the $25 dollar entrance fee, and I assumed my late arrival meant I would manage to skip some of the turgid support acts. NOT THE CASE AT ALL. I only missed Grass Widow, who I actually kind of like. A local band played next, called Magic Bullets I think. Imagine an AHA! cover band playing all the songs from every John Hughes movie. If people think that shit like that is post-punk, in that the word punk is associated at all with what they were doing, they need their brains examined. It was new wave for secretaries' night out.

The venue felt like the kind of place where they shoot the club scenes for say *Buffy the Vampire Slayer* or *The Crow*, and in fact Savage Republic sounded like they should have been the band in that sort of club scene. They had a Tool/leather trench coat vibed, and I was told that when the Raincoats finished their soundcheck, the guitarist for Savage Republic made fun of how "inept" they were, then started shredding Steve Vai style on his guitar. Savage Republic were one saxophone solo away from being that shitty bandon the beach from the *Lost Boys*.

Twelve bands later and the Raincoats were great—I was really nervous about seeing them play. My band played with them when they first got back together in 1993, we were teenagers and thought they sounded like hippie mom rock. They played a song with Viv Albertine, which was dreamy, and in general managed to convey the adventurous idea of music that their records encapsulate. It didn't seem like a pastiche of something that once meant something else, but instead was a continuation of a musical idea that echoes on in girls' bedroom bands. That's about all I got room for, more next month I swear! I put my old columns here:
whatwewantisfree.blogspot.com
layla@maximumrocknroll.com




ROBERTO MIGUEL - 07/20/2K9 - NYC - LOWER EAST SIDE

I MET MIGUEL IN TOMPKINS SQUARE PARK I DON'T KNOW WHEN - SOPHIE CRUMB INTRO'D US - MIGUEL IS A GREAT MUSICIAN & ARTIST & HE ALWAYS HAS THE BEST T-SHIRTS & THE COOLEST BLING & IS JUST REALLY FUN TO HANGOUT WITH IN GENERAL - CHECK HIS WEBSITE - WWW.ROBERTOMIGUEL.ORG - RECENTLY HE HAS BEEN BOOKING A LOT OF SHOWS IN OAKLAND CA & JUST PUT OUT A CD ON LAKEBED RECORDINGS - CURRENTLY MIGUEL IS WORKING ON A NEW ALBUM & A LOT OF NEW ART & WILL BE DOING A WEST COAST TOUR WITH CITIZEN FISH & STAR FUCKING HIPSTERS STARTING OCT 30TH 2K9 - TO CONTACT FLY EMAIL: FLY@PEOPS.ORG (PUT MRR IN THE SUBJECT SO I KNOW ITS NOT SPAM) - SNAIL MAIL - FLY PO BOX 1318 COOPER STN NYC NY 10276 USA - FLY ZINES AVAILABLE AT WWW.MICROCOSMPUBLISHING.COM - CHECK FOR DOG DAYZ #1 & #2 & PEOPS #4

THE SKUDS
HISTORY EP 7"
OUT NOW

Artwork by Nesha
Doomesday Graphics
Vex Records, Midnight Sea
Records, Bacon Towne Records

west coast tour in january 2010
www.theskuds.com
www.myspace.com/theskuds

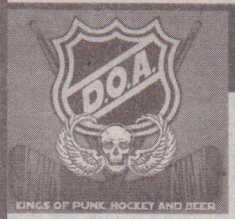
SPASTIC PANTHERS
ROCK AND ROLL BEASTS 7"

CANADA'S SPASTIC PANTHERS
DEBUT WITH AN 8 SONG,
10 MINUTE POWERHOUSE OF
STRAIGHT-UP, NO-FRILLS,
PUNCH-YOU-IN-THE-DINK
PUNK FUCKING ROCK!

RIYL: CIRCLE JERKS, ANTI-HEROES,
SNFU, DOA, THE FREEZE.

HANDSOME DAN RECORDS
are available from
Interpunk, Vinyl Collective,
Dr. Strange, Scratch or direct from
www.handsomedanrecords.com

SUDDEN DEATH
& JOE
SHITHEAD
KEITHLEY
HIGH STICK YOU WITH




D.O.A.
KINGS OF PUNK
HOCKEY AND BEER

CD ~ It's time for rough & tumble with D.O.A. you get 13 songs about hockey and beer. This relentless CD features 5 unreleased tracks that include "The Hockey Song", "Pencil Neck Geek", "Donnybrook" and "Taking Care of Business". A must for punks and fans of the world's fastest game!

D.O.A.
THE MEN OF ACTION
DVD WITH FREE BONUS CD
NORTHERN AVENGER

Here's the new 30th anniversary DVD from the kings of Hardcore Punk. Features 26 cool videos, an alternate audio track by Joe Shithead the bonus CD *"Northern Avenger"* produced by Bob Rock.

The Spores
NEWS, WEATHER AND
SPORES

CD ~ Great CD from Vancouver's 2nd wave of punk. The Spores were around 1982 - 88 and this 20 track CD is original and wild. Also includes 2 hilarious videos.

The Action
COMPLETE PUNK ROCK
RECORDINGS 1977-78

CD ~ The Action were the earliest of Ottawa's creative punk scene, they were tapped for success early on when they opened for The Ramones. This 17 song CD captures their raw energy as well as 5 accomplished musicians that were ahead of their time.

Go to Sudden Death for more great releases by Pointed Sticks, Real McKenzies, The Damned, MDC and many more. Visit...

WWW.SUDDENDEATH.COM
email: info@suddendeath.com
or write to:
Sudden Death Records
Cascades P.O. Box 43001
Burnaby, BC,
Canada V5G 3H0

DR STRANGE
RECORDS

RARE PUNK ROCK FOR FAIR PRICES!

EVERYTHING FROM
ADOLESCENTS TO ZOUNDS.
PLUS T-SHIRTS, BONDAGE
PANTS, FRED PERRYS,
CREEPERS, PATCHES,
STICKERS AND MUCH MORE!

OVER 45,000
DIFFERENT ITEMS!

WWW.RAREPUNK.COM

# NEWS

MRR NEWS COMPILED BY LAYLA GIBBON

## RIP RICHARD MCINALLY
## 24 AUGUST 1969 - 8 OCTOBER 2009

Wedge Guilala, 19 October 2009.

Richard McInnally, aka "Chard", guitarist & founding member of Gag Reflex, H-100s, and 9 Shocks Terror, was found dead on the early morning of October 8th 2009. Official ruling is an accidental striking by a train. He was 40 years old.

I first met Chard in very late 1989. We immediately bonded over our love of underground HC Punk, and quickly became close friends. Once I found out he could play guitar, I immediately asked him about starting a band together. A few months later, we started Gag Reflex and practiced three times a week for almost a year. Although the band lasted over three years, we never played live often, and never saw the inside of a recording studio. The scene in Cleveland at that time wasn't very receptive to our brand of noise, and we were too busy drinking our extra cash away to try and schedule studio time. All that exists are some home-made demos assembled from practice tapes that we packaged with artwork created by our vocalist Mr BearBomb (then known as Thugbad). Gag Reflex fizzled out due to general frustration, and Mr BearBomb quickly went and started the band Hangnail, and operating Hibachi Records; which is still somewhat active to this day.

One of the few people who was willing to give Gag Reflex a chance was Tony Erba. He had just left Face Value, and approached Chard and I about starting a new band with his younger brother Chris (ex-Windpipe, Ruiners) as the vocalist. This band became H-100s in July of 1994. The scene in Cleveland was even less receptive to us, so we focused on playing out of town as much as possible. The band imploded in the first week of January 1996 after a gig at Pieta, in Cleveland. Later in the evening, an internal conflict within the band led to a somewhat ugly physical confrontation. H-100s were done, leaving behind two 7" EPs and another 7" that was just about to be released.

Two weeks later, we had patched up our differences and started to rehearse again, but Chris had no interest in continuing, and had already made plans to move out of town. After months of auditioning vocalists, we found Steve (ex-Mormons) and became 9 Shocks Terror. Our first gig was in October 1996. This was followed by tons of gigs in Cleveland, and a fair amount of touring all over the Midwest and the East Coast, including a one-week tour with the Gaia in March of 1997.

Throughout it all, Chard struggled with a horrendous alcohol problem, and had lots of outside pressure in his personal life. This eventually led to him unexpectedly walking away from the band in July of 1998—right before a twelve-day tour and the release of the *Zen and The Art Of Beating Your Ass* LP on the horizon. He pretty much never played guitar again.

I remained close friends with him after his decision to quit. He and I were pretty much brothers and he spent a lot of time interacting with my family over the years. He was family to us and we did everything we could to help him with whatever we could. He and I worked together on the same construction sites and in the same restaurants for years. We almost always lived within a few minutes walk of each other. We spent some both great and horrible times on the road. We were Brothers.

I had lost contact with him a couple years ago. Our lives went in different directions for whatever reasons, and his living situation was always a bit unstable. No matter, whenever we did cross paths, it was always warm and pleasant, and these are times I treasure.

Anybody who knew him knew how much of a fun-loving, caring, and intelligent person he was. Everywhere he went, he immediately became your friend and would make you laugh until forever. Unfortunately, he also had some very serious internal demons that he constantly tried to drown in alcohol, and was somewhat estranged from his mother and sisters as a result.

What happened in the wee hours of October 8th of this year on those railroad tracks is anybody's guess. I had gotten back in touch with him a few months earlier, and he was living right down the street from me. It was obvious that years of hard drinking had taken its toll on him mentally and physically, but he was still the loving, caring, and jovial man that I had always known.

I'm gonna miss you, my brother. You may have passed-on with very little in your present life, but you left behind a musical legacy that will live on forever. You also touched countless lives with your warmth, wit, and constant love for your fellow man. Sleep in eternal peace, my brother...sleep in eternal peace...

Chard's Discography

Gag Reflex
*The Fucked Up & The Loud* cassette 1992
Split 7"EP with Hangnail (tracks taken from above cassette, released 1996)

H-100s
s/t 6-track 7"ep 1995
*Distort Cleveland* 7"EP 1995
*Texas Death Match* 7"EP 1996
s/t 12"EP 2008 (the debut 7"EP with all session outtakes as bonus tracks)

9 Shocks Terror
*Earth,Wind, and The Sheik Throwing Fire* 7"ep 1997
Split 7"ep with Devoid of Faith 1998
*Zen and the Art Of Beating Your Ass* LP recorded 1998, released 1999
V/A *Four Dollar Ohio Kings* LP 1996 & 1997 recordings, released 1998

# BRIAN REDMAN (1978-2009)

With heavy heart we say goodbye to Brian Redman. We will miss you. Funny thing when something that needs to be said or something that you'd like to say, you can't find the words to say it.

This past Saturday night September 26th one of our close friends and bass player of Trial, Brian Redman, was involved in a motor vehicle accident and passed away. Waking up the next morning to the news was very painful. Trying to collect thoughts, reflecting on all the time I had spent with him, rethinking if I had heard it correctly. Is he really gone? It just couldn't be. I'll never see my friend again and I am beyond words to describe how that makes me feel.

I'll never forget Brian Redman, hard to forget a guy that was a walking party. No matter who came in contact with Brian, they were instantly attracted to him. He was one of the most sincere, sarcastic, witty, intelligent, talented guys that you would meet. Even if he was having a bad day, he put on a happy face to raise the spirits of those around him. He was a good...no, he was a great friend to all those that he cared for and thpse that cared for him.

As I sit and type this, I still can't find the words to say what I would like to say. I'd like to write every single memory of the past twelve years with Brian. I can't wrap my head around them to write them down, besides... I don't think anyone would understand some of them other than me and him. It leaves me completely hurt and sad that I will never be able to say, "Hey, remember when..."

Last time I saw Brian, he was running around in a pink tutu and corpse paint. That's the Brian that I loved and will never forget. Life of the party. Brian was one of the greatest people that I had in my life, I will never forget him and I will miss him every single day.

I love you Brian Redman.

Timm

(Trial and Wait in Vain, Panic Records)

**FAIR USE STATEMENT:**
This Magazine contains copyrighted material the use of which has not always been specifically authorized by the copyright owner. We are making such material available in our efforts to advance understanding of environmental, political, economic and social justice issues, etc. We believe this constitutes a 'fair use' of any such copyrighted material as provided for in section 107 of the US Copyright Law. In accordance with Title 17 U.S.C. Section 107, the material is distributed without any profit to those who have expressed prior interest in recieving the included information for research and educational purposes.

# CHRONICLER OF LA PUNK BRENDAN MULLEN DIES

From Variety.

Brendan Mullen, the promoter-entrepreneur who founded Hollywood's legendary punk rock launching pad the Masque, died Monday in Los Angeles hospital after suffering a massive stroke. He was 60. A Scotsman by birth, Mullen emigrated from London to Los Angeles in 1973. He created the Masque — a dank, soon graffiti-scarred 10,000-foot space at 1655 N. Cherokee, behind and beneath the Pussycat adult theater on Hollywood Boulevard—in June 1977 as a low-rent rehearsal space for local musicians. (Mullen himself played drums in his own punk lounge act, the Satintones.)

It quickly morphed into the principal performance venue for the city's then-nascent punk scene, mounting its first show by the Skulls on Aug. 18, 1977. It served as a stage and a hangout for an honor roll of first-generation punk groups: the Germs, X, the Go-Gos, the Screamers, the Flesh Eaters, the Weirdos, the Alleycats, the Plugz, the Bags. The free-wheeling Masque, where the charming and oft-acerbic Mullen hosted the proceedings, was a magnet for the antipathy of local merchants and daily scrutiny by police, fire, and licensing officials, and was soon cited by city authorities for various licensing violations. Closed and reopened more than once, it moved to another space on Santa Monica Boulevard before shuttering permanently in February 1979.

Mullen is seen in the abandoned Cherokee Avenue club in W.T. Morgan's 1986 documentary about X, *The Unheard Music*. From 1981-92, Mullen booked shows at the Sunset Boulevard bar Club Lingerie. His diverse shows included sets by talent ranging from veteran R&B, blues, and rock 'n' roll acts to hip-hoppers and avant garde rockers. He also mounted dates at the downtown Variety Arts Center in the late '80s, and stage managed some of the L.A. Weekly's music awards shows.

In recent years, Mullen prolifically chronicled the history of L.A. punk, and, not incidentally, his own role in the scene. His books included *We Got the Neutron Bomb: The Untold Story of L.A. Punk* (2001, with Marc Spitz); *Lexicon Devil: The Fast Times and Short Life of Darby Crash and the Germs* (2002, with Don Bolles and Adam Parfrey); and the photo history *Live at the Masque: Nightmare in Punk Alley* (2007). He also authored the Jane's Addiction oral history *Whores* (2005). Mullen is survived by his longtime companion Kateri Butler.

# BANS "DO NOT CUT ABORTION RATE"

From www.bbc.co.uk

Restricting the availability of legal abortion does not appear to reduce the number of women trying to end unwanted pregnancies, a major report suggests. The Guttmacher Institute's survey found abortion occurs at roughly equal rates in regions where it is legal and regions where it is highly restricted. It did note that improved access to contraception had cut the overall abortion rate over the last decade. But unsafe abortions, primarily illegal, have remained almost static.

The survey of 197 countries carried out by the Guttmacher Institute—a pro-choice reproductive think tank—found there were 41.6m abortions in 2003, compared with 45.5 in 1995—a drop which occurred despite population increases. Nineteen countries had liberalized their abortion laws over the ten years studied, compared with tighter restrictions in just three. But despite the general trend towards liberalization, some 40% of the world's women live amid tight restrictions. On some continents this is particularly pronounced: well over 90% of women in South America and Africa live in areas with strict abortion laws, proportions which have barely shifted in a decade.

Researchers also noted that while liberalization was a key element in improving women's access to safer terminations, it was far from the only factor. Even in countries where abortion is legal, lack of availability and cost may prove major obstacles. In India for example, where terminations are legally allowed for a variety of reasons, some 6m take place outside the health service. The costs of unsafe abortions, which can include inserting pouches containing arsenic to back street surgery, can be high: the healthcare bill to deal with conditions from sepsis to organ failure can be four times what it costs to provide family planning services.

COUNTRIES WHERE ABORTION HAS BEEN RESTRICTED

1997: Poland re-instated law outlawing abortion except when mother's life at risk or she had been raped

1998: El Salvador outlaws all abortions even when mother's life at risk

2006: Nicaragua similarly eliminates all grounds for legal abortion

Every year, an estimated 70,000 women die as a result of unsafe abortions—leaving nearly a quarter of a million children without a mother—and 5m develop complications.

In the developed world, legal restrictions did not stop abortion but just meant it was "exported", with Irish women for instance simply traveling to other parts of Europe, according to Guttmacher's director, Dr Sharon Camp. In the developing world, it meant lives were put at risk. "Too many women are maimed or killed each year because they lack legal abortion access," she said. "The gains we've seen are modest in relation to what we can achieve. Investing in family planning is essential—far too many women lack access to contraception, putting them at risk."

Western Europe is held up as an example of what access to contraceptive services can achieve, and the Netherlands - with just ten abortions per 1,000 women compared to the world's 29 per 1,000—is held up as the gold standard. Here, young people report using two forms of contraception as standard. Even the UK, which has a relatively high rate, fares well in comparison to the US, where the number of abortions is among the highest in the developed world. The institute says this rate is in part explained by inconsistencies in insurance coverage of contraceptive supplies.

In much of Eastern Europe, where abortion was treated as a form of birth control, abortion rates have dropped by 50% in the past decade as contraceptives have become more widely available. And globally, the number of married women of childbearing age with access to contraception has increased from 54% in 1990 to 63% in 2003, with gains also seen among single, sexually active women. But there were still significant unmet contraception needs, and a lack of interest among pharmaceutical companies in developing new forms of birth control that provide top protection on demand, the institute said.

Josephine Quintavalle of the anti-abortion Comment on Reproductive Ethics said stopping women falling pregnant in the first place was an area where minds could meet. "Abortion—back street or front street—is not the answer. Ensuring women have the means to end their pregnancies is not liberating them— they should be able to make real choices before they fall pregnant in the first place," she said. "But that shouldn't necessarily mean taking pills every day. There will always be problems with access and cost, particularly in countries where people struggle just to buy food. "What we need is to better understand our fertility - if there are just 24 fertile hours in a month, we need to work out a cheap, effective way for women to know when they can fall pregnant. That would be freedom, and that's what we should aim for."

# MASSIVE POPULAR RESISTANCE AS MICHELETTI DICTATORSHIP REVIVES 1980S DEATH SQUAD

From indymedia.org

The Micheletti dictatorship in Honduras, which prominently includes '80s death squad "Battalion 3-16" members Billy Joya ,Nelson Willy Mejía Mejía and Napoleón Nassar Herrera has suspended human rights since the 28 June 2009 coup d'etat, has "disappeared" at least three people, has extra-judicially executed nearly ten people, and has detained hundreds of people. Despite this, unprecedented grassroots protests have culminated in the arrival on Tuesday 11 August 2009 in Tegucigalpa of over 70,000 demonstrators and of thousands of others in San Pedro Sula, coordinating through the Front against the coup d'etat. The Front's 19th Communique states that unless the Micheletti regime resigns within the next few days and restores Zelaya to the presidency, then the Front will further extend massive civil disobedience actions that have already paralysed the economy and will file for national and international criminal proceedings against those responsible for the extrajudicial executions and other human rights violations.

The mainstream Western media have with very few exceptions failed to report the participation of the Battalion 3-16 death squad in the Micheletti de facto government, they have not reported on "disappearances", they have severely underreported the number of extrajudicial executions, and they have almost entirely hidden the unresolved context of the '80s death squads. The Zelaya government also contained death squad members, which CODEH and other Honduran local human rights organizations objected to. The Obama-Clinton-Lula so-called "Arias" plan has glaringly omitted any mention of whether or not it proposes to exclude death squad members from any "negotiated" coalition government.

UNREPENTANT RECORDS

MUSIC FOR PUNKS, DRUNKS AND OUTCASTS!

PIPES AND PINTS
"UNTIL WE DIE"
CELTIC BAGPIPE PUNK FROM THE CZECH REPUBLIC!
$12

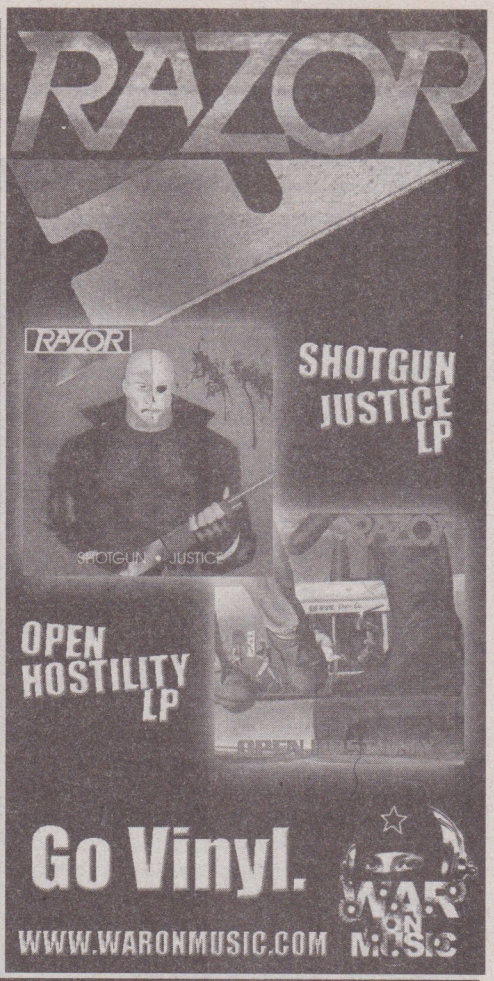
XGFE
"CRAZYMAKER"
PUNK 'N' ROLL FROM SIN CITY!
$8

ALSO AVAILABLE:
FOR FUCK SAKE - Piss Drunk CD-EP - $6
STUPID IN STEREO - The Day The Earth Stood Stupid CD - $10
DOGSFLESH - Vision Of Hell CD - $10
THE ASHAMED - S/T CD - $10

All prices ppd in the US and Canada

Send well-hidden cash or money order to:
1761 George Washington Way #172
Richland, WA 99354 USA

OR ORDER ONLINE AT:
unrepentantrecords.com






UNREST RECORDS

Suite 239 • 10654 82 Av. • Edmonton, AB • Canada • T6E 2A7

Contact us for:
WHOLESALE

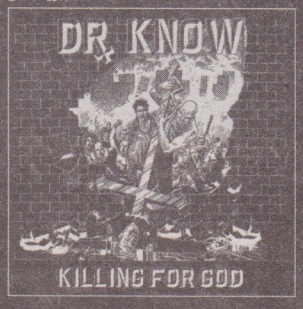
Still Kill:

ACCUSED
´Return of Martha...´ CD
ACCUSED
´More Fun Than...´ CD
DISRUPT
´Self Titled´ LP
DISCHARGE
´War is Hell´ CD/LP

Coming Soon:

ACCUSED
´Return of Martha...´ LP
ACCUSED
´More Fun Than...´ LP
ACCUSED
´Nasty Cuts´ LP
DISRUPT
´DEAD Boxset´ 5xLP

Dr. Know




Killing for God CD/LP

New one from the legends of SO-CAL thrash!!

Anatomi-71

Not Nya Hojder LP

Swedish D-Beat masters...for fans of Totalitar!!

Golers

Backwoods Messages CD

3rd pummeling release from these hillbillies!!

Golers

2nd Generation CD

Repress of their 2nd punk / metal thrash-terpiece!!

Dodeskaden

Spread Split 7"

Sweden's blazing crust meets ripping hardcore!!

Assassination

Twisted System Split 7"

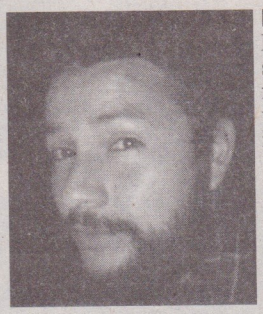
Canada vs. Sweden...Disrupt meets Skitsystem!!

RARE vinyl catalogue, more releases, shirts, MP3s at UNRESTRECORDS.COM

MRR asks YOU:

# WHAT'S THE SCOOP?

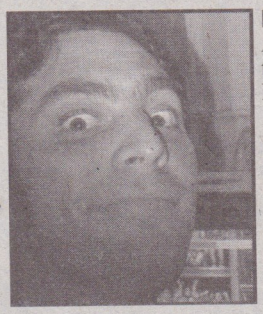
This month's question: Where's the craziest place you've seen a band play? (asked around)



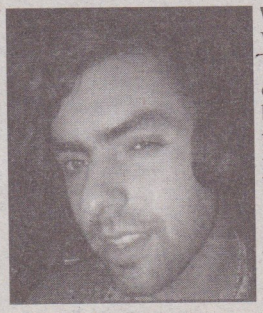
**Hector, 24, San Francisco**
My parents' house while I was still in high school. The drumset dug into the hardwood floor because we didn't have a mat, but it was where the dining room table goes, so my parents didn't notice.

**Jimo, 28, San Francisco**
At a house party, out of nowhere, they opened the garage door, and a ten piece mariachi band comes in, and they played for HOURS.

**WC, 21, San Francisco**
This tribal/experimental/acoustic show that was at this ancient Hawaiian graveyard, that was just this desolate, secluded place in the jungle in the middle of the night, and it was the most insane show that I've ever been to.



**Kevin, 25, San Francisco**
A pool party in San Jose, because electricity and water are kind of an unlikely combo. Fortunately, no one got electro shocked.



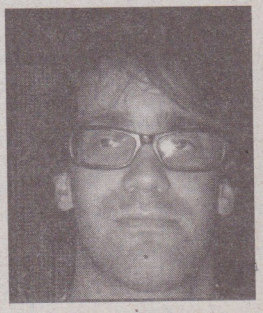
**Will, 21, San Francisco**
We played a daytime generator show at 15th and San Bruno, under this freeway overpass. This was during the day, and bands play for hours, and even the people that were working in offices nearby were into it. They were like "are you coming back tomorrow?"

**Maddy, 24, San Rafael**
We were gonna play a show outside of a Hannah Montana concert, but it ended up not working out.

**Fetish, 25, San Francisco**
An abandoned train tunnel in Leavenworth, WA, that apparently a train got caught inside of 30 years ago, and there were supposedly all these ghosts.

**Emily, 27, San Francisco**
The 16th St. BART station.

**Skeet, 35, San Francisco**
The Tubes in Las Vegas, which is an old water retention basin out in the desert to catch all the rainflow, but most of the time it's dry. Bands would set up their stuff on the concrete slab, and it was a free for all.



**Dan, 27, San Francisco**
It's a toss up between a blocked off intersection in Olympia and an underground tornado shelter in Norman, Oklahoma.

# florida scene report

By Bob Suren

(Trevor Le Blanc)

BRANDON/TAMPA

I still think that the Brandon/Tampa area has the best scene in the state. That's why I moved here from South Florida nearly fifteen years ago. But back then, there were many stable places for bands to play. Right now, venues are a little scarce and tenuous. (One of them is even dubious, but I won't mention them.)

When I closed down Sound Idea in October 2008, I left most of my assets, including a PA system, furniture, office supplies and a bunch of inventory, to a group who seemed dedicated to starting a new venue, the Black Hole. This place was fun but only lasted about six months due to lack of organization and commitment. They tried for about two months and then things fell apart. I think they gave up way too easily. It was a big disappointment. But now one of the guys from Black Hole has started another show spot in a small warehouse in Tampa. The new place is called Unit 19. Unit 19 has had a few local shows and even a couple of small touring bands. The place has potential, but the biggest problem is nobody wants to collect money at the door. That's not good news for touring bands. The "donation system" is a nice idea but not realistic. Make everybody pay. Also, the shows tend to run way behind schedule. Until these kinks are worked out, I cannot recommend Unit 19 to any touring bands. Hopefully this place will stick around and get a little more on the ball.

Out in Brandon, in the exact location where Sound Idea once stood, is a new venue started by two very young guys, Hans and Phil. The Black Coffee Gallery was originally to be a coffee place with live music. But getting the place up to health code was a bit more than these guys could afford, so they dumped the coffee idea and now it is strictly a show space. (They also have a few records and books for sale.) The good thing about Black Coffee is that it is a pretty big spot. Since they tore down a wall, they now have 1,200 square feet of gig space. It is also pretty well sound proofed and has ample parking. But the rent is a real hurdle, so these guys are always scrambling. They just scrape by, month to month, like so many small ventures. Needless to say, they can use all the support they can get. Black Coffee hosts frequent local shows and occasional touring bands. Their biggest out-of-towner so far was MDC on April 10, 2009. One thing these guys need to work on is their promotion. And another thing is their punctuality. And some toilet paper for the bathroom. Contact the Black Coffee Gallery at www.myspace.com/blackcoffeegallery or by Ye Olde Telephoneat (813) 362-4865.

murder suicide pact (helen kogel)

Sounds like I am being critical and I am, because you can have a million kick ass bands in your town, but if you have nowhere to do shows, it doesn't matter. I'll take one solid venue over a dozen bands. There's work to be done, so do it. Now let us talk about a million kick ass bands.

BIG RATS is one of the best around, with a style heavily influenced by Negative Approach. They take their band seriously and it shows in the music. They have those stop-on-a-dime parts that I love so much. You can download their demo at www.bigratsbigrats.com, or get in touch for a cassette copy. A self-released 7" is coming out in November 2009. Contact them at bigratsfl@gmail.com CONTROL DE ESTADO started around 2005 and is still going, though they don't get to play live very often,

due to busy work schedules. When these guys are on, they're really on. They have three 7"s out and are recording a split 7" with the California band Venganza very soon. Contact them at: alonzom@hotmail.com or through My Space at www.myspace.com/controldeestado

Tommy, the drummer from CULT RITUAL says, "CULT RITUAL sort of ended. I wouldn't call it a break up. It was more of a planned denouement. We're doing one last record." Probably the main reason CULT RITUAL is not active is that the guitarist moved to Atlanta and I don't think they'd ever try to replace him. Anyhow, in the short time that CULT RITUAL were around, they released several records and did a couple of tours. Their last tour was something like seven weeks and took them all over the US While they were in San Francisco, they were invited to guest host Maximum Rocknroll radio. All of the guys from CULT RITUAL are very busy with other projects, including art, zines and other bands. Two of those bands are SLAVE SCENE and NAZI DUST, who will be touring together in the winter of 2009.

SLAVE SCENE has kind of a dirty, raunchy, garagey sound maybe like Flipper, No Trend or Church Police. SLAVE SCENE will be releasing records on Deranged Records and VPS very soon. I have yet to see them live, as I don't think they play very much. CONTACT: fingernail_removal@yahoo.com. NAZI DUST is probably my favorite local band now, with a very aggressive, no frills hardcore style that reminds me of NYC Mayhem or perhaps early SSD. They will be recording a 7" for Youth Attack Records soon. The funny thing about NAZI DUST is that all of the members usually play different instruments in their other bands. The singer and guitarist usually play drums, while the bassist usually sings and the drummer usually plays guitar. Confused? Anyhow, NAZI DUST is tough as nails and really tight. Their demo was OK, but now they are much better. Contact: eat_dan_rossiter@yahoo.com. Another band with a guy from CULT RITUAL is BOULDERS, a noisy sort of No Wave two-piece band who will be putting out a 7" soon. CONTACT: cwlw1424@hotmail.com

EATING MACHINE was a pretty awesome grind/thrash two-piece band while they lasted. Fortunately, they made a 7" before breaking up. You can try getting it from Ebullition or Six Weeks. My old band MURDER-SUICIDE PACT is back from the dead after three or four break ups over the past decade. But this time around we seem to be hitting it harder. Since reforming in spring 2008, we have written a lot of new songs, played a lot of local and in-state shows and even did a week of gigs in England with our buddies War/System. We'll be releasing a five song 7" on Give Praise Records in early 2010 and we have enough other new songs to do a full album if anyone is interested. You can download our new 14 song demo at: http://www.mediafire.com/?txodykgunjm and contact us at www.myspace.com/mspfl, or by email at sndidea@ix.netcom.com.

Tampa's DIVISIONS split up too soon, just as they were hitting their full stride. Sounding like early Napalm Death, Terrorizor and S.O.B., we are lucky that they got a 7" out before splitting up. The last DIVISIONS gig was at the band's home, the late Meathouse on Tampa Street. Right before DIVISIONS went on, the cops arrived, saying that the show could continue if the bands turned down a little. The DIVISIONS guys told the cops, "OK, we'll turn it down," and the cops left. With everyone inside to watch the bands, the front door was locked, DIVISIONS cranked it up and started ripping. A few songs in, the cops returned. But they were locked out, spending the last half of the set pounding on the front door. When the band finished, they unlocked the front door, the cops came in and said, "OK, show's over." Of course by the time, the show really was over. So, score one for the punks. Evan from DIVISIONS does a cool zine called Irradiated Corpse. Issue #1 is available now, featuring interviews with CULT RITUAL, MURDER-SUICIDE PACT and more. Contact: Evan Dawson 1905 N. Central Ave Apt #5 Tampa, FL, 33602. Issue #2 should be out soon.

FT MYERS

Ft Myers, on the Gulf Of Mexico, has a small, dedicated scene revolving around five or six kids who do everything from putting on shows, making records, doing zines, printing shirts and playing in bands. I tell you, the Ft Myers crew has the right attitude. If they had the numbers, that place would be Florida's best scene. Most of these young go-getters can be found playing in the bands MERKIT and PANZRAM. MERKIT has been

big rats (robbie k)

around for a few years, made a few records and done a few tours, including Europe. They play short, fast, mean hardcore that seems a bit more influenced by the '90s than the '80s, which is somewhat refreshing. PANZRAM is a two-piece band, both guys being from MERKIT. They have the fast, grindy, screechy style down.

Ft Myers is also the home to my favorite zine (besides MRR, I mean), Seven Inches To Freedom. What I like about Seven Inches To Freedom is that the writers are genuinely excited about the music—no jaded hipster spew here—and that they are very opinionated. I also like that they use the old cut and paste layout method. SITF now has seven issues out, available for $2 each from Joe Lachut PO Box 457 Ft. Myers, Fl 33902.

Nevin from MERKIT runs the cool IFB Records, which has released music by CONTROL DE ESTADO, MERKIT, DEAD FRIENDS and more. Nevin likes to trade, as he always has his box distro at the gigs. Check out www.ifbrecords.com. John from Merkit does Human Crush Records, which released the great DIVISIONS 7" and other goodies. For all things Ft Myers, contact: Joe Lachut at HisZeroIsGone@yahoo.com or John Fahy at fahy_john@hotmail.com or Nevin "Mosh Pit" Marshall at architeuthis@comcast.net

MIAMI

Miami, just a little further south of Ft Myers, is always a good time. Churchill's Pub in Little Haiti has been doing punk shows for thirty years. The Eat did a cool reunion there in 2008. The sound is good, the atmosphere is fun. The only bad thing is that the shows are not all ages because they serve alcohol. Churchill's does local music as well as touring bands. Contact: Churchill's Pub 5501 NE 2nd Ave Miami, FL 33137-2503. Telephone (305) 757-1807. www.churchillspub.com. Goo was a short-lived DIY show space very close to Churchill's. I am not sure why the place closed down, but I think it lasted less than a year. I went to one show there and it seemed to have a lot of potential. Too bad.

House shows seem to be popular in Miami, with two houses that I know of doing gigs on a regular basis, the Firefly and La Dama's. I believe that people from the bands MEHKAGO NT and/or SHITSTORM have some connection to these houses. MEHKAGO NT kind of remind me of Rorschach, with a heavy, metal-tinged approach to hardcore. They put on a great live show, too. Contact: www.myspace.com/mehkagont or www.mehkagont.com. SHITSTORM are super fast and super tight and super nice guys. Their MySpace page has a few songs to check out. Contact: www.myspace.com/therealshitstorm. I'm afraid those are the only Miami bands I can speak of. I know there must be more going on down there, so bands, let's hear from you.

ORLANDO

I have been to and played at a couple of cool venues in Orlando. The Black Box is a big warehouse that does shows on a regular basis, including touring bands. (If you want to attend a gig there, go poo poo at home first, as they have no restrooms.) Unfortunately, the Orlando Police Department shut down the Fear/Agent Orange/D.I./Total Chaos show in July before any of them got to play. Reasons given were fire code violations and over capacity. It seems like there are many people involved in the booking process, so the best bet is to contact them through My Space at: www.myspace.com/theblackboxcollective. Uncle Lou's is a bar, so their shows are not all ages, but they are fun. I don't know if you can book a show directly with the club. Your best bet may be contacting a local band to set it up.

THE RUNNAMUCKS are probably Orlando's best known band, with many records and tours to their credit. They have changed styles over the years, but still put on a good gig. Contact: www.myspace.com/runnamucks or www.runnamucks.com. Some other Orlando bands are LIBYAN HIT SQUAD and SUPERAIDS. Both bands have records out and may be able to assist touring bands with shows. JEANIE AND THE TITS were my favorite Orlando band but they broke up. Booooo! See if you can find their 7" on the Florida's Dying Label.

JACKSONVILLE

I've never been to a show in Jacksonville, but here's what I've heard. A place called the Landshark Cafe does 18 and up shows. Contact them at 1782 North 3rd St. Jacksonville Beach, Fl 32250 Telephone (904) 246-6024. Dan from the Rat Town Records label puts shows on at a couple of different venues and plays drums in THE CREEPS. Contact: www.rattownrecords.com or www.myspace.com/rattownrecords CIVILIZATION is a two-piece sludge band with an LP out on Dead Tank Records, a Jacksonville label. You can check them out at www.myspace.com/civilization. TOURIST TRAP is a newer band that plays fast hardcore. They have a demo out now and a 7" coming soon. Contact: www.deadtankrecords.com/touristtrap

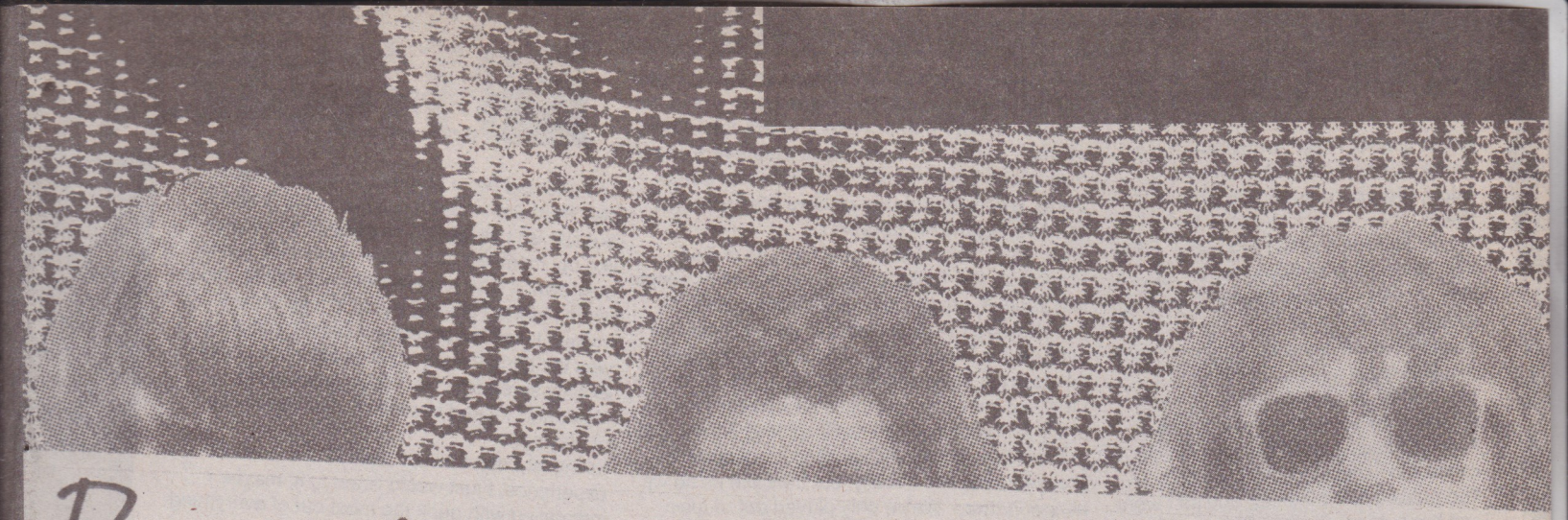
GAINESVILLE

I have not been to Gainesville in a long time but I hear that a lot of shows take place in houses, one of which used to be owned by Bo Diddly. Other venues for shows are the Kickstand and Atlantis. The word is that DIET COKEHEADS is a band to look out for. I don't know if they have any records out or how to reach them, sorry. I thought ASSHOLE PARADE broke up years ago, but I see that they are touring Europe again. They were always good live, like a combination of Stikky and Septic Death. Are they on My Space? Yes, of course they are! Contact: www.myspace.com/assholeparade John, the drummer from ASSHOLE PARADE is also playing in a new band called WORLDS with Dave Malinski from ASSUCK and people from RELIGIOUS AS FUCK and GOMEK. I saw WORLDS once and can only remember it being very fast, very loud and a lot of feedback. They'll have an 11-song 7" out on Vinyl Rites before this gets to print and are already working on an LP. Contact: www.myspace.com/worldsgrind

Well, that is all I can come up with. I am sure I am missing out on a lot of cool stuff. You can send demos, records, zines and letters and keep me up to date.

Bob Suren
PO Box 3204
Brandon, FL 33509-3204
sndidea@ix.netcom.com

Nazi Dust
(Trevor LeBlanc)



# Brilliant Colors

*Brilliant Colors was formed in 2007 by Jess Scott, inspired equally by old Postcard 45s, the Shop Assistants, and early '80s San Francisco lesbian separatist punks, Wilma. Several line up changes ensued, documented by two 7"s on the Make a Mess and Captured Tracks labels, but now the line up is final, with Jess on guitar and vocals, Diane on drums, and Michelle on bass. There's a forthcoming LP on Slumberland which is worth investigation if you are intrigued by that mysterious post-punk girl sound… Plus Michelle is the touring guitarist for the Slits!*
*Interview by Layla Gibbon.*

**MRR: Brilliant Colors has existed in various forms for a while now, and this current line up is the first time it has really felt like more than just the Jess Scott experience- do you wanna talk about the many mutations of Brilliant Colors?**
Jess: I've been at a computer for eight hours, then had a tall boy. I'm not exactly at the mental peak right now. I guess there've been a shit ton of people. Two or three bassists, two or three drummers...

**MRR: So you're basically Spinal Tap**
Jess: Yeah. We got together, me and Michelle maybe a year ago, and Diane came just after New Years of this year. All of our recorded stuff so far is from the two original people, from late 2007, so it's actually pretty old. Now there's new stuff, which features this line up.

**MRR: Do you feel like...**
Jess: No. I don't feel.

**MRR: How do you feel about the older line-ups compared to now?**
Jess: It was just really random. It was just my friends, whoever was around kind of, and then...

**MRR: Did you write together?**
Jess: No, I have always written everything until now, I feel like we've moved beyond that now. But basically I wrote songs, then I got a band together. I finally found people who wanted to play music more than like, "Spring Break!" or whatever.

**MRR: All of you have been playing music for a while, what was the first band you were in, or more how did you start playing music?**
Michelle: The first band I was in was in New York with my friend Phil, who is in this band called Leaders, and Matt who plays in Matt and Kim now.
Diane: You could be famous right now!
Michelle: I could be famous! We all got boyfriends and girlfriends, and then the band broke up. Then I came out here and played in this band...

**MRR: But you also play in the Slits right?**
Michelle: Yeah

Jess: Don't be modest-you are in the Beatles right?
Michelle: Jen and Shell from Shellshag set up a tour to South by Southwest with them, and the Slits' guitarist backed out at the last minute, so they called everyone that they knew that played guitar, and I was the one that said yes. Sucker! No, seriously, that sounds mean. It was actually really fun, it was stressful but it was fun—it wasn't like a tour I'd ever done before. Normal tour for me is sleeping on floors, eating out of dumpsters, rather than like staying in hotels and having a per diem, showering... Sitting in a car, navigating with an iPhone...
Jess: This was in the seventies right? (Laughter) Speaking of which, I saw this thing online, where you can listen to music, last.fm, I don't know what it is, but I was trying to find Brilliant Colors videos from this fest we played. So I clicked on this page, and people had left comments, "Listening... Don't like!" and someone had left this comment, "Wow you guys look really good for being from the early '80s." I was trying to think of what they could be talking about, Brilliant Corners maybe? I was laughing, like how could someone possibly think something like that, I wasn't even born then. It must be the hair gel...

**MRR: Why is there a huge thing of hair gel here?**
Jess: We put it on this window—have you seen the cover of the album yet? I got the idea from a Sly and Robbie 12" where there was a photo that was all fucked up, it was like they were behind mutated glass. We tried all these things, like baby oil, but then this tub of mess worked perfectly.

**MRR: Diane, I met you when you came out here with Carnal Knowledge, did you play music before that?**
Diane: No that was my first band, other than like orchestra and band camp, and none of us knew how to play instruments.
Michelle: Band camp sucks, I went to band camp.
Jess: What did you do?
Michelle: I played flute... OK, I was a flag girl. I was on the color guard because they said there was going to be free pizza at the meeting, and so I went and three of my friends also did it, and it was actually kind of fun. The pizza was pretty good. I was also in regular band. I do have some cred!
Jess: Yeah, doing band is really cool.
Michelle: I had lots of really great extra curricular activities!
Jess: I had lots of extra curricular activities too...
(laughter)

**MRR: Did you learn to play while practicing?**
Diane: Me and Krista, who played drums, we would get together in her basement and just play and jam around and kind of learned that way...it was a total mess, but we were pretty encouraging of each other, I'd say, so it worked.

**MRR: I know you guys just got back from some fest in Brooklyn that was Captured Tracks related; do you feel part of that world?**
Jess: Ummm. Well we have a record out on Captured Tracks, but I feel like our music is not really... like we're not super blown out or...
**MRR: Bedroom goth.**
Jess: We live all the way out here, so it's like, short of just knowing those people I wouldn't like... I feel like our music is pretty different from the other bands you know?

**MRR: Well I kind of meant more than musically, like um culturally? Well like people will talk about you in the same breath as like the Dum Dum Girls or Pains of Being Pure of Heart and Vivian Girls, and like I don't think of you as being part of that scene, I think of you as being sort of informed by more than those bands seem to be. Coming from a more DIY perspective.**
Jess: I don't know, I mean, looking at the trajectory of all of those bands—I was writing these songs way before any of their stuff was out.

**MRR: I guess I was thinking about it because when you play shows here, you'll play with the Make a Mess bands, like Grass Widow, Nodzzz and so on, which I think of you as being a part of that sort of scene, then when you play out of town shows it seem like you are taken out of that context or something. Like everyone in that scene here has shared values or something, whereas outside of here it's more like booking agent/PR person...**
Jess; yeah I feel kind of awkward out of San Francisco, I've realized from hearing other people talk about it, but like so many different kinds of people go to the same sorts of shows, because everyone is friends here, whereas other places things are a more segregated along genre lines. I feel like we either get these saccharine twee invite things or like with the Captured Tracks thing in Brooklyn, all that stuff is good, but I don't feel like we sound like it really, but they like us so we play with them. We've only played out of town a total of three times. One to play festival that a label who put out one of our singles was putting together, and the other two were put together by Judd from Sex Vid with Gun Outfit. I don't see how our out of town behavior negates our local values, if that's the implication. I would say it is our aim to preserve a connection to who/where/what we are playing, but by being outside of your element, you are by definition changing resources—sometimes you need to take advice about what show to play. However, you won't see us playing some Raprockpalooza just cos it's outside of SF

**MRR: What about that show you guys played with the Homosexuals, that weird Hollywood post-punk club night, Part Time Punks.**
Jess: Yeah that was terrible, I mean Bruno from the Homosexuals was a certified real deal freak, but that night was weird. I don't want to just talk shit

**MRR: I was thinking about it because in this one way your band could be seen as being part of a sound or a scene that is happening...**
Jess: Well, maybe because of the labels we've been on, I mean maybe people would think something because of that, but I don't think there's anything beyond that. I am not complaining, I don't really give a shit

**MRR: What was a formative punk rock experience for you? For me it was going to see Bikini Kill and Huggy Bear on the first tour, and realizing that that was what I wanted to do**
Diane: My sister was hella punk, ten years before me. When I was really little she built this skate ramp is our drive way and she and all her friends would skate it, but she would always kick me off. I always wanted to hang out with her, she would be listening to really cool bands, bands that I listen to now. She'd always have like copies of Maximum around. I'd say that was the stepping stone for me at least.
Jess: But then how did you rediscover it?
Diane: Well she's a business woman on Wall Street now. She handed me down all her old tapes and shit, then when I was in 7th or 8th grade I started hanging out with a bunch of the punks around town.
Jess: My thing was pretty similar, my other mom, well my mom dated this woman who she lived with for a really long time when I was a little kid, and she had like a Mohawk, and she would play Patti Smith and X records, when I was like six. So I always knew about it, but it was like my mom listened to it, it was never really unknown. It was always there. I got back into it when I started playing guitar in high school, by myself. I was never really in bands, but punk was the thing to look towards because I wasn't exactly shredding Van Halen or anything. Naturally I looked to people with my standard of playing,
Michelle: I don't think I had like a formative experience, I just would listen to it; maybe I indentified with punk the most out of everything I was into?
Jess: Well you've been into it for like 35 years. (laughter)
Michelle: I started playing keyboards when I was five and I remember sitting my mom down and playing her a song that I wrote, I wrote it down in a notebook and just like stood on a stool and sang it to her.
Jess: I think it's interesting because people our age, people in their early 20s are the first generation to grow up when punk was always around you know, and now we're in bands and stuff, so it is sort of interesting to think about.

**MRR: But I am older than you, and when I was a kid I remember spiky punks on the King's Road and stuff**
Michelle: I hate to say it but I think I got into stuff through grunge
Diane: I hate the '90s!
Michelle: I love the '90s.
Jess: Someone said to me that I sure do wear a lot of plaid for someone that hates the '90s. "You did not... Ooh. Touché!" I was trying to back pedal, like my people have always worn these things! Man, I'm so much more interesting in person I swear...

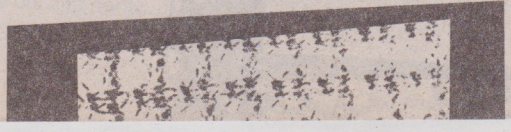
**MRR: You guys just recorded an LP?**
Jess: Yeah at the Pool in Portland, which is Alex from Mississippi records, it's coming out on Slumberland. We accidentally recorded over a song, it was an older song from the uh, transitional Colors era so I wasn't that bummed about it.

**MRR: The cover's gonna be soft focus, Vaseline smeared lens...**
Jess: we did just see the Vaselines play-they were the best, just as hilarious as I dreamily daydreamed about when I first got into music.

**MRR: Wait so how many reunion shows have you guys played??**
Jess: We did just play with the Urinals. Pansy Division next week (I couldn't hear this part clearly) The first wiener I ever saw was inside the Pansy Division 7", I was like heebity jeebities....

**MRR; In England it's pronounced u-rye-nals here it's ur-inals**
Jess: Man, that's awful, it's like vagina, angina, oran-gina.

**MRR: You do a tape label too, Tape it to go?**



Jess: It's the most genius thing of all time, you named it.
Diane: I just got that! Tape it to go, take it to go.
Jess: Oh! You mean Tape It To The Limit? I was trying to figure out what you were talking about. You called it the wrong thing in your column. Tape It To The Limit is my empire, in association with Walmart, that I produce releases on. It's cassette only, mostly because I can steal everything from my work, I have a high speed dubbing device, and I've been putting out releases, mostly by my friend's bands and projects. Initially I was going to do one hundred of each tape, but that was just too many to deal with. Most of them are like three minute things, or just a few songs, and I have played on nearly all of them. The first one was FI!!!pper with you.

**MRR: So what's next? I know you are moving to Los Angeles**
Jess: Well, I am moving to LA for school, and Michelle is going on tour with the Slits for a month, but we're still a band. Our LP is coming out in the fall, and we'll go on tour at some point, next summer maybe...

**MRR: Are Brilliant Colors a skate rock band?**
(undecipherable laughter and talk that goes on for 5 minutes but I have no idea what anyone said at all)

**MRR: You just came back from playing a bunch of shows in the North West, how was that?**
Diane: We played a show in Olympia at an awesome pizza spot.

**MRR: Old School? That place rules. I saw Sex Vid there and kids were stage diving off the counter**
Diane: We got free pizza.
Jess: Will play for pizza.
Michelle: Absolutely.
Jess: I had pizza before this interview in fact
Michelle: I had free pizza today too! We finished our round at the Mosquito killing center and we got free pizza!
Diane: Congratulations!

**MRR: Wait what? You should talk about that because that's a crazy job—you're the touring guitarist for the Slits and a mosquito killer?**
Michelle: I work for a company that is contracted through the City to control the mosquito population. I ride my bike around San Francisco and I drop pellets of non toxic mosquito abator into storm drains in the sidewalk and stuff
Jess: What's abator? Are you the master abator? So basically your job is being a master... abator.

**MRR: Jess, you're like the eternal little brother!**
Michelle: It's a cool job, I just ride my bike around the city all day. I have killer calf muscles from riding up hills all day
Jess: She's the buffest Brilliant Color—sorry Diane
Diane: C'mon!
Jess: You are the finest, we already asked Cha Cha

**MRR: What?**
Jess: Cha Cha is this thing you text questions to...
Michelle: Oh I asked it who was the cutest Brilliant Color, and it said, I would have to say Diane.
Jess: Booooo!
Michelle: Meanwhile across town Jess pouts...

**MRR: Who is the coolest Brilliant Color?**
Michelle: Maybe we'll have to ask Cha Cha
Diane: Apparently Eric asked who was the coolest or cutest Nod, and the Cha Cha people were like, "We don't know who Nodzzz is."
Jess: This is going to be a fascinating interview. I am braindead from work, and I just drank a beer so I am also weirdly buzzed.
Diane: We should go get pizza and skate.

**MRR: What is the scariest thing that has happened to Brilliant Colors as a band?**
Diane: The scariest thing I have witnessed was you driving back from Portland by yourself.
Jess: That was actually scary. I have almost perfect vision, and I couldn't make out signs, my eyes were blurry and I was totally out of my mind. It was like natural drugs.

**MRR: How come you drove by yourself?**
Jess: She doesn't know how to drive a stick, and Michelle had to leave on tour from Portland.
Michelle: I picked up another tour
Jess: Michelle has a solo project
Michelle: I will say like, oh I'm playing a show tonight, and people will be all, "Oh what band?" No, it's just me. Me and my guitar. "Oh I feel like I've got something going on..." Jerks. It's got a bad connotation, you know?

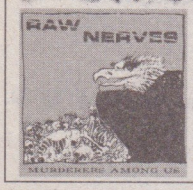
**MRR: We recently had some scary ghost experiences at MRR, mostly in our minds.**
Jess: I remember when I was over, you guys were reading those Russian ghost stories, and you were like, No Jess we really wanna hang out! Tell some jokes! Jess, don't go please! You wanted me to stay to ward off the ghosts, that was like the only time you really wanted me to stay, in case any ghosts attacked. What sort of protection would I be? I'm all bark. In reality I am side straddling a bike, screaming over a cockroach. That's the scariest thing that's happened. There are roaches that are like the size of my foot in our practice space, and they fall from the ceiling. I was playing a song, and I looked up and one fell to the ground. I threw my guitar at Diane, shrieked this high-pitched shrill scream and jumped onto my bike. Diane and Michelle were looking at me like, it's a roach dude. It was big...
Diane: Are you talking about length?
Jess: Ok OK
Michelle: It was like thumb size.
Jess: A big picture of a big thumb. The biggest thumb you've ever seen or a cockroach...

**MRR; I wanted to ask you about Essential Tremors.**
Jess: Before I converted Diane into a Brilliant Color, I tried to play in a punk band with her and Zane from Needles. I played guitar. But Brilliant Colors needed a drummer, and it was clear Diane ripped, and she didn't have time to do both things, so she picked Brilliant Colors. Essential Tremors was fun, we recorded a tape on uh, Tape It To Go. I'm going to tape you to go! Your stupid column... My one moment in the spotlight, in the twilight rather...

(Brilliant Colors have an LP on Slumberland *Introducing...* and Captured Tracks recently reissued both of their out of print 7"s onto one 12".)

RAW NERVES

PDX // PUNK



New 7" out now on Poisoned Candy Records: RAW NERVES "Murderers Among Us" www.poisonedcandy.com ($4)

FREE CD

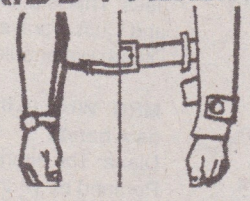
6 SONG CD

THE BEST OF SKIDD FREEMAN

SELECTIVE MEMORY VOL I

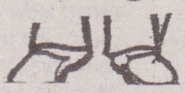
FROM THE MASTER OF D.I.Y.

SKIDD FREEMAN



JUST EMAIL YOUR MAILING ADDRESS TO:

SKIDDFREEMAN @WEBTV.NET



FREE DOWNLOADS AT:

WWW.MYSPACE.COM /SKIDDFREEMAN

noidearecords.com

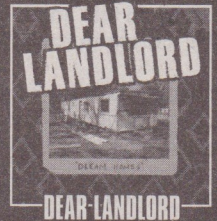
AMERICAN CHEESEBURGER & RELIGIOUS AS FUCK LP

WORN-IN-RED "In the Offing" LP/CD

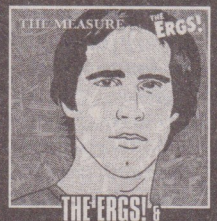
NO FRIENDS LP/CD

THE BOMB "Speed is Everything" LP/CD

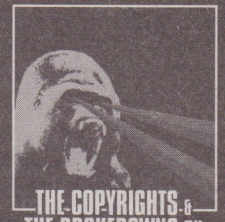
ASSHOLEPARADE "Welcome Fuckng Home" 7"



DEAR LANDLORD "Dream Homes" LP/CD

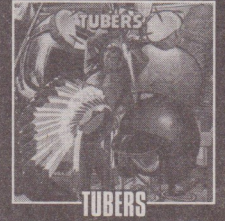


THE ERGS! & THE MEASURE (sa) 7"



THE COPYRIGHTS & THE BROKEDOWNS 7"

THE MARKED MEN & THIS IS MY FIST 7"



TUBERS "Anachronous" LP/CD

THIS BIKE IS A PIPE BOMB "Convertible" LP

LONGSHOT MUSIC

YOU CAN ORDER THESE RELEASES AT www.longshotmusic.com

OUT NOW!!!

CONTROL

HOOLIGAN ROCK'N'ROLL LP

This is the amazing debut full-length from this tough-as-nails UK punk/Oi! band fronted by Iain from BEERZONE and INTENSIVE CARE. Originally released on CD by Step-1 Music in the UK, this is a limited edition, colour vinyl co-release with Contra Records from Germany...

$12 US - North America

$15 US - Worldwide (postage included)

CONTROL

ON TOUR WITH

UK LEGENDS, THE BUSINESS...

11/25 - POMONA, CA @ Angelo's

11/26 - FULLERTON, CA @ Slide Bar

11/27 - LOS ANGELES, CA @ Key Club

11/28 - SAN FRANCISCO, CA @ Parkside

11/29 - SAN JOSE, CA @ Voodoo Lounge

12/01 - ORANGEVALE, CA @ Boardwalk

12/02 - SPARKS, NV @ The Vixen

12/03 - EUGENE, OR @ The District

12/04 - PORTLAND, OR @ Satyricon

12/05 - SEATTLE, WA @ El Corazon

12/06 - BOISE, ID @ Gustos

12/07 - SALT LAKE CITY, UT @ Club Sound

12/08 - DENVER, CO @ Benders

12/09 - ALBUQUERQUE, NM @ Launchpad

12/10 - TEMPE, AZ @ Club House

12/11 - LAS VEGAS, NV @ Beauty Bar

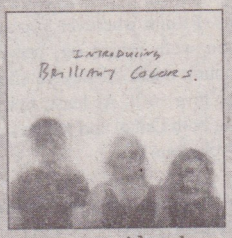
12/12 - SAN DIEGO, CA @ Brick By Brick

ALSO AVAILABLE: SLICK 46 'Young Love' 10" EP, HARRINGTON SAINTS 'Dead Broke In The USA' 12" LP, RAZORS IN THE NIGHT 'Carry On' Gatefold 10" EP, 45 ADAPTERS 'Not One More Day' 7" EP and more...

LONGSHOT MUSIC • 980 HARRISON STREET • SAN FRANCISCO, CA • 94107 • www.longshotmusic.com

# REVOLVER USA DISTRIBUTION

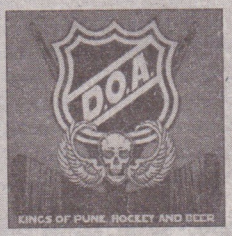
www.midheaven.com • since 1992




**BRILLIANT COLORS**
*"Introducing"*
The perfect middle ground between punk and the DIY melodicism of early Rough Trade and Flying Nun bands

mailorder:
LP - $9.75
CD - $12.00

**D.O.A.**
*"Kings of Punk, Hockey & Beer"*
13 high-sticking tracks from Canada's punk legends




mailorder:
CD - $13.00

**KING KHAN & BBQ SHOW**
*"Invisible Girl"*
R'n'R's fiercest anti-heroes' highly anticipated 3rd album

mailorder:
LP - $13.00
CD - $12.00

**PYLON**
*"Chomp More"*
Reissue of pioneering post-punk band's 1983 album plus bonus rarities

mailorder:
CD - $13.00

We also carry hundreds of releases on the following labels:

***ALTERNATIVE TENTACLES • IN THE RED***
***BROKEN REKIDS • BONER • GONER***
***PINK FLAG • HOLY MOUNTAIN***
***SILTBREEZE • SUDDEN DEATH • NEUROT***
***20 BUCK SPIN • YOUNG GOD • etc.***

*Plus many other punk, garage, noise, and indie titles in stock! Check our website.*
*REVOLVER USA titles available from Midheaven Online Mailorder*
415-241-2437 • www.midheaven.com

ALL AGES RECORDS
LONDON'S ONLY INDEPENDENT
PUNK & HARDCORE RECORD STORE

OPEN EVERYDAY 11:30AM - 6:30PM
27A PRATT STREET, CAMDEN, LONDON NW1 0BG, UK
TEL. (+44) 207 267 0303
shop@allagesrecords.com www.allagesrecords.com
www.myspace.com/allagesrecords



# LOUD PUNK

PO BOX 3067 ALBANY NY 12203
USA LOUDPUNK@GMAIL.COM
**WWW.LOUDPUNK.COM**
WEB STORE UP WITH HUNDREDS OF NEW AND USED PUNK & HARDCORE 7"S AND LP'S

## OUT NOW!

**THE EQUALITIES - "ON THE STREET!" LP**
10 SONG DEBUT LP BY THIS GREAT JAPANESE POGO PUNK BAND EX THE DICK SPIKIE

**ANAL WARHEAD 7" EP**
WHAT THE HELL IS AN ANAL WARHEAD? RIPPING DEBUT BY ALBANY RAW PUNKS

**FOREIGN OBJECTS- S/T 7"**
1ST PRESS SOLD OUT. REPRESS OUT IN NOVEMBER

**THE POGO - POLICE WAR 7"**
KILLER VINYL DEBUT BY THESE VA POGO PUNK

**STILL AVAILABLE:**
NUCLEAR FAMILY - S/T 7"
THE BLOODREDS - MISTER MESS 7"

**COMING SOON:** BURNT CROSS - BRIAN HAW 7" REPRESS & NEW 7"// EXTERNAL MENACE - DEMOS 7" // GERM ATTAK NEW LP!!! // NUCLEAR FAMILY LP // THE BLOODREDS - SIGNS OF HOPE CD/12" // PICTURE FRAME SEDUCTION - SEX WAR LP

TRADES AND WHOLESALE GET IN TOUCH

**DISTRIBUTED BY EBULLITION**



# SLUMBERLAND RECORDS • FALL 2009

**BRILLIANT COLORS - INTRODUCING LP/CD**

**PANTS YELL! - RECEIVED PRONUNCIATION LP/CD**

**FRANKIE ROSE - THEE ONLY ONE 7"**

**SARANDON/MEMBRANES - SPIKE MILLIGAN'S TAPE RECORDER SPLIT 7"**

**OLDER: LOADS OF CLASSIC RECORDS AND CDS FROM BANDS LIKE BOYRACER, THE AISLERS SET, HOOD, BLACK TAMBOURINE, ROCKETSHIP AND MORE.**

**CHECK OUT OUR WEBSITE FOR MAIL ORDER INFO, BLOG, PODCAST AND MORE: WWW.SLUMBERLANDRECORDS.COM**

**PO BOX 19029, OAKLAND, CA 94619, USA**

slr

**LAST.FM: WWW.LAST.FM/USER/SLUMBERLANDRECS**
**MYSPACE: WWW.MYSPACE.COM/SLUMBERLANDRECORDS**

# GANDHI'S COOKBOOK

*The United Arab Emirates makes most punks sick, I'm sure. Who the hell would want to live in a place crawling with bullshit consumerist values, blind capitalism, and an oppressive government? A lot of you live in New York, don't you? The UAE might be one of the last places you'd expect to find punk rock, but if Tian Man 89 Records taught us anything, there is no last place that you'd expect to find punk bands! I conducted this interview with Adarsh from the UAE's punk/ska band Gandhi's Cookbook after their recent UK tour. We talked a lot about politics in Dubai, punk in the many places they have been on tour (including India), and life in the UAE in general. You can check out Gandhi's Cookbook at www.gandhiscookbook.com. Interview by David Van Hale*

**MRR: First I'm going to ask about punk in the UAE in general before I start asking questions about the band. When did punk rock start happening in the UAE?**
Adarsh: Abu Dhabi was known for its punk much before it came to Dubai. A band called CPC were one of the first, and a few more bands started up combining a few more hardcore elements; Bloody Mary was one of the biggest of those. There used to be quite a few Abu Dhabi bands that came over to Dubai for shows as well, and I think Bloody Mary was the first one I saw.

**MRR: When did it all start, in the '90s?**
Adarsh: I would say early 2000s, more or less. 2001, I think, was when CPC really started playing a lot. Then with a huge expat population, there were already a lot of people who were into punk who moved over here and started things up.

**MRR: Is there a large Emirati presence in the punk scene?**
Adarsh: Unfortunately there's barely any Emirati presence in the scene. There was one all-Emirati metal band a while ago, but since then, there hasn't been any.

**MRR: Why is this?**
Adarsh: It's made up mainly of expats coming from the UK or North America. Most of the punk shows end up being organized by people who go to the expat schools, or the universities. None of them have a large local population. There's a large percentage that move into hip-hop or more commercial areas. I guess most just don't get exposed to punk music.

**MRR: That being said, how does punk, a largely anti-religion ideology, happen in a majority Islamic place? And how do you think the large western presence differs punk's relation to Islam from a place like Malaysia where the majority of the punks are Malay people who were brought up as Muslims?**
Adarsh: I think punk happened here mainly due to the expatriates. The large Western community doesn't really change how Islam is thought of around here as the government makes sure that all the Islamic communities can practice anything they want, secluded from the expats. In that sense, I don't think the Western presence has changed things. A few laws are slightly less strict. I'm not sure I understand the question fully, I think. Do you mean how the Western presence changes punk's relation to Islam? Wait, no. I think wherever you are and whatever religion you were raised on, people normally end up playing punk music if they've shed their religion, or didn't believe in it. At least, that's how I started. So I guess, in both Dubai and Malaysia, it would still be very anti-religious?

**MRR: Yeah, I'd agree with that. So the government mostly stays out of expatriates' lives?**
Adarsh: Well, they invariably end up segregating the lives of the expatriates and the locals. Half the nation tries to make it a big technological superpower, inviting expats, and the other half tries to keep it as a Muslim state. So obviously there are conflicts. While the laws are mainly strict, in expat communities most laws suit the expats better, hence in a way I guess the government does stay a bit out of the expatriates' lives. The only real points of conflict would be alcohol and drug consumption, Ramadan, and pre-marital relationships.

**MRR: So do they let kids drink at punk shows? I've heard that the law is really strict for stuff like that there.**
Adarsh: Shows are either +21, or non-alcoholic. We usually set up our shows to have no alcohol, just because it's not worth the hassle of being caught and deported. And it's the only way it can be all ages. If you're caught with under-age drinking, the laws are very strict, yes.

**MRR: That's gotta be a huge difference from this last UK tour that you went on. In the UK it seems like most of the shows are at pubs and at squats**

PHOTO BY ERINA BAFTIROSKA

PHOTO BY SRIVATSAN CHARI

**that serve booze. They're just starting to have American style house shows there.**
Adarsh: All of our UK shows were pubs and squats that served booze but no water. Most of the shows here that we can organize tend to be house shows, for a few reasons. Firstly, there aren't any "venues" here that aren't clubs. If it's a club, it's 21+, regardless of whether the audience decides to drink or not. And also, licensing is a big problem here. The UAE still doesn't cater to anything smaller than a Phil Collins reunion show; if you're trying to set up a gig at a hall or something, you need licenses for every single performer (every member of every band) and it ends up costing a fortune. So, shows end up being advertised mainly as "house parties". If the police turn up, it's a private party.

**MRR: Does that happen a lot?**
Adarsh: Unfortunately most people put on these shows without talking to their neighbors, so yes, quite often. We make sure all neighbors know, so it hasn't happened to any of the shows we've personally organized.

**MRR: Have any DIY touring bands come through to play house shows?**
Adarsh: A couple from Al-Ain, and we've been trying to get this Saudi band to come for ages, but they've always been touring or recording. A Bahrain band came once. In general, no, because it costs a lot to get into Dubai and out. There aren't many shows you can play around here, as the scenes in Abu Dhabi and Al-Ain are pretty much stagnant.

**MRR: What about touring the region? Have y'all played shows anywhere else in the Middle East?**
Adarsh: None. We've been trying to get something together for a long time. Recently there was this big show in Syria where Bahraini, Saudi, Lebanese, and Yemeni bands turned up for this big festival, almost. That got pulled out halfway because cops came by and dismissed it as a "satanic ritual." It was a metal show. A similar thing happened in Saudi Arabia last weekend. I think Dubai seems to be the only place in the region where you can put on shows; anywhere else is a lot stricter.

**MRR: Is an Israeli tour feasible, or a Turkish tour?**
Adarsh: I'm not sure about either, to be honest. I know there's a reasonably strong scene in Macedonia. But that's only because our vocalist is from there, and goes to shows regularly in the summer.

**MRR: The whole Balkans scene is really awesome right now!**
Adarsh: Yeah! We were thinking about maybe heading there next. Maybe head through Cyprus while we're at it, because I still know a few people there.

**D: What about your India tour? Y'all are the second band I know that went there, the first band being Rai Ko Ris from Kathmandu, Nepal, and after y'all was The Black Lips. How did that India tour go? Did you find any punk bands?**
Adarsh: None at all, unfortunately. Closest to that were a pop-punk band called Tripwire. The tour went well. It was slightly frustrating because in India it seemed that shows were only there on the weekends. Hence we had two shows every weekend, a five-day break, another two shows, a five-day break… And bands there either play classic rock, nu-metal, or nothing.

**MRR: Why do you think there are not so many punk bands in a country of one billion people like India while China, another country of one billion people, has a huge and growing punk scene?**
Adarsh: Being Indian, I think I understand the mindset a bit: Indians are notorious for following exactly what their parents did. Inheriting their mannerisms, their choice of music, everything, is a mania for them. The sheer thought of maybe doing something that wasn't supported by the elders, or the government, is just ludicrous. Also, the Indian youth end up being forced not to have much time for anything that isn't their studies. I think China is similar in that sense, but I'm not sure how they managed to do it. It's really strange. Everywhere I go in India, the only bands "worth listening to" are Deep Purple and Led Zeppelin.

**MRR: I think in China it has a lot to do with the collapse of communism and the lack of any kind of moral code. That's why prostitution is on the rise in China too. Plus the culture is so concerned with making money now, there have to be a lot of people who get pissed off about this and say something… and punk is a great way to do that. I used to live with an Indian kid from Boston and we always had this conversation, he could never give me a good reason why there wasn't punk in India. He believes there has to be, it's just really far under the surface or just now growing. He would always say that India needs punk or underground hip-hop to kick it in the balls.**
Adarsh: I'd agree with him. Someone who saw us play at one of the shows kept in touch, and just started a pop-punk band, so I feel a bit proud of that. The nice thing about that tour was people genuinely hadn't heard anything like us, and either really liked it or had no idea what it was about. So it felt good. I heard The Black Lips weren't as lucky.

**MRR: Yeah, Rai Ko Ris kind of had the same kind of problem if I remember correctly. Of course, I think they toured India back in 2003 or 2004 so that might have made a difference.**
Adarsh: I think the strong classical/Hindustani music might be a reason as well. Nearly every Indian (well, mainly in the south) is taught singing and music at a young age, and that music is based a lot of melody, with lyrics taking little precedence. So I guess they end up relating to more melodic forms of music than punk a lot better. Green Day, for example, is huge there right now.

**MRR: Maybe someone will start listening to Crimpshrine from that.**
Adarsh: Haha, yeah. The guy I met was huge into Jawbreaker.

**MRR: I've got two more questions for you. And they mainly focus on politics in Dubai. I see Dubai through a media blitz of everything that I hate. Huge ass shopping malls for yuppies, Dolce-Gabana mega-stores, giant ski resorts in the middle of the desert, and gross consumerism. What do you think about all of that, and what do most of the punks think about it?**

PHOTO BY SHEHARA W

Adarsh: Well, that's exactly what Dubai is for us: a capitalist's dream, a one-stop shop for consumerism. Nearly every song we write is about the consumerist society of Dubai. The Dubai government is obsessed about having the biggest building, the biggest economy, the biggest everything. And that's the thing about Dubai that I guess does breed punk music mainly. Going back to a previous question, I guess that's partly why the locals have never really gotten involved with punk—the locals have everything provided to them on a plate. This is exactly what they want. Our song "DoBuy" basically covered our feelings on it; I quoted it up there. It's a country which, like most consumerist societies, has a ridiculous amount of underpaid labor supporting it all, and their life is just spent paying back the debts they paid to get there.

**MRR: That's what I was gonna ask you about next. Is there a lot of activism against the human rights abuses in Dubai, and are the punks a part of it?**
Adarsh: There's only recently been a bit of awareness of it. In general, it really does seem that people don't care. There aren't any "charities" to pay them. There isn't anything to help them. What we do try is we give half of our show profits to charity. And we also buy a few twelve-packs of laban (local buttermilk) and give each worker something to drink while they're working; that was something I picked up from my dad, actually. There's recently a thing where spare food from hotel buffets is given to the laborers, but I'm not sure how much of it actually goes to them. It's all very sad, really. The press over here is monitored to an extreme level, so you don't hear about it, and if there are any human rights activists, you don't hear about them either.

**MRR: Is there Food Not Bombs?**
A: Not as far as I know.

**MRR: I know it's possible to live off the excesses of society in America. Is it possible to do this in Dubai? Can one sustain themselves off of dumpster diving and scamming and the like?**
A: I would assume so. The excesses here are quite large, especially in the expat communities. Dubai is made up of a lot of gated communities, and the amount of food and water wastage there is huge. I can't say I know too much about it, to be honest. Laborers are kept in their little communities, so I'm not sure how much opportunity they get.

**MRR: Thanks for the interview and insight into life and the punk scene in Dubai. Do you have any closing thoughts?**
A: Oh yeah, we recently set up an online distro for local music in Dubai; our drummer just set it up yesterday in fact. It's called Cesspool Distro (www.cesspooldistro.com) so if you wish to purchase any music from here, that's the place to go. There will be more available in the future; right now it's only our discs and the compilations that get put out every year. Thanks for the interview.

# THE SCROTUM

*While 1977 was undeniably the pivotal year for UK punk, the years immediately following the first wave yielded exponentially more recorded material—sure there's a ton of soundalike records in your collection from '78-'81 that are easily forgotten, but one can certainly make the case that really, it was these years where things got interesting. Punk lifted the barrier for those who previously felt left out of the game without the requisite instrument mastery, music industry connections, good looks or clear skin. And it wasn't just for those who wanted to play "punk music" in its most rigidly defined format, but also for the art school dropouts, electronics enthusiasts, failed mods, even those with questionable prog-leaning interests. This open-ended, anything-goes time of possibility yielded a seemingly endless well of fun, inspired, and strange music with no common factor other than it was all...well...DIY. Along with the slew of dance/funk/post-punk reissues five-ten years back, there was a creeping undercurrent of low-run compilations championing the broad "DIY" genre-by-hindsight. If you had a modicum of tolerance for ineptitude in music, these things could be interesting, but if you relished in the immediacy and charm of the amateurishness but didn't have the money or know-how to dig too many layers deeper than the Television Personalities, Mekons, or Swell Maps, these things were* goldmines.

*Though the* Instant Pop Classics *and* I Hate the Pop Group *comps were already mind-blowing to green DIY enthusiasts, the* Messthetics *CD-R series (which have now been scaled back & re-released as proper CDs) really threw you in the deep end, and that's where we pick up with Dundee, Scotland's Scrotum Poles. Two songs from the 'Poles lone vinyl release, the* Revelation *EP, "Pick the Cats Eyes Out" and "Helicopter Honeymoon" appeared on early* Messthetics *comps, and at least for some, those two songs stood head and shoulders above the rest—one a giddy pogo, the other a brilliantly mope-y pop song.*

*As a full LP of unreleased Scrotum Poles recordings from '79-'80 is about to be released, it seemed a good time to peek in with Smeg Pole.*

INTERVIEW AND INTRO BY MATT ROBERTS

**MRR: When did the Scrotum Poles start?**

Craig: Everything becomes hazy after so many years, but the band became an idea in 1978. It started off with a drunken conversation in the Dundee College of Education bar with me and my friend Colin Smith. The barman, Dave, scoffed at us, saying that we couldn't be a band if we couldn't play anything. Anyway, he took pity on us and lent us a guitar. We were really into punk at the time—the Buzzcocks, Stranglers, the Clash, etc. So after we learned a couple of chords—A and E—we wrote our first song, "This is Love."

**MRR: Where you in Dundee or Auchmithie? Where exactly is that? And what kind of place was it?**

Craig: We were in Dundee, a medium sized city in Scotland. The Auchmithie idea came much later—it's a small fishing village near Arbroath—and the first tape *Auchmithie Calling* was, I suppose, an affectionate piss-take on *London Calling*.

**MRR: How old were you all when you met?**

Craig: Colin and I were 18 and a great friend of ours, Steve Grimmond, was 15. Other early members of the band were Matho, our first drummer, 18, and Ronnie Lawson, Steve's friend, who was 15.

**MRR: Were you students? What kind of backgrounds did you guys come from and what did the band members' parents think of the music? Did any of them come to gigs? Did you hide the name from them?**

Craig: All of us were students—either college or school students, and all of us were working class. My dad and Steve's dad had already died and so we were living with our mums. I think most of the mums and dads were a bit bewildered by the music. I remember on one occasion walking into the front room to tell my mum that I was going to the "Joey's," a punk club in town, and she said, "Ok, see you later," then she saw what I was wearing—a torn and painted old school shirt with "the Clash," and "Graham Parker," and "Buzzcocks" all over it and said, "You're not going out dressed like THAT!" Much later, after the EP came out, she said to me that her friend had spoken to her at work and said, "Do you know what that (the band name) stands for?" "Ball and Cock."

**MRR: Some early flyers have the band listed as just The Poles. Was the name just shortened when printed or did you change it later? If changed, why?**

Craig: No, it was always the Scrotum Poles. Colin came up with the name after reading the book, *The Choirboys*. The local newspapers and radio refused to use the word Scrotum, so it meant that any ads or stories in the local

# POLES

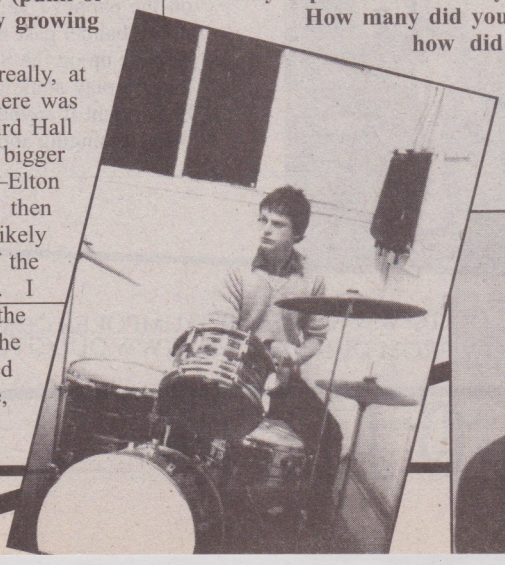
press had to be as "The Poles" or "The S.Poles."

**MRR: Were you friends before you started playing or was it kind of a more ad-in-the-paper kind of meeting? Did you play music before the band, or did you kind of learn as you went?**
Craig: We were all friends in the first formation of the band and learned "on the job," as it were. After about a year we got rid of Ronnie and Matho and recruited Glen through a friend of a friend.

**MRR: If you were playing before, did you switch to more of a punk style after hearing or seeing a punk band? Or did you see or hear a band that inspired you to start playing?**
Craig: We were into punk stuff but I suppose Scritti Politti and the Desperate Bicycles got us really going. Scritti Politti had a leaflet that you could send away for telling you where to go to get stuff recorded, pressed, etc., and the Desperate Bicycles had that famous, "Here's a chord, here's another chord, now go form a band."

**MRR: Did bands come through Dundee? Or did you have to travel to other cities to see bands growing up? Was there a local record store or did you have to order them out of the back of *Sounds*? What were some of the bands (punk or otherwise) that you saw growing up?**
Craig: It was amazing, really, at that time. Before then there was only one venue—the Caird Hall in Dundee and only the bigger bands would come—Elton John, Supertramp, etc., then after punk you were as likely to see bands in some of the colleges or nightclubs. I saw the Buzzcocks in the Ambassadors, XTC at the Tech College, Altered Images at my college, Rezillos at the Marryat Hall—there always seemed to be someone coming who you'd like to see. We still went to Glasgow and Edinburgh to see some groups—Siouxsie at the Apollo in Glasgow—but there was plenty to see. Of course when the punk groups got bigger they then started playing the Caird Hall, but it wasn't quite the same. I got thrown out of Elvis Costello at the Caird Hall for…standing up. Every Saturday we would make a journey out to the Perth Road, to Grouchos, the one shop in town that stocked all the punk singles. There was a handwritten list on the wall and we just bought everything that came out that was vaguely punk. I have too many Lurkers and 999 singles because of that!

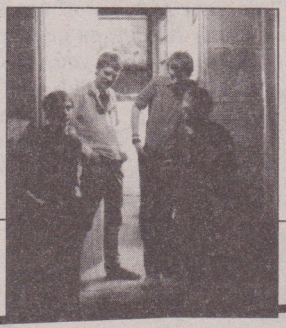
**MRR: How long were you playing before you released the tape and how many did you make? Did you send the tape to labels hoping to get signed? Was putting out the 7" on your own out of necessity or did you prefer to do it on your own? How many did you make & how did you sell them?**
Craig: This is where my memory gets hazy around dates. I think we were playing for about nine months when we released the tape. We made 100 and they were copied by a bloke at my college, we gave him a pint for it. We never sent it to any labels but we did send a bit of copy to *Sounds* and were really surprised when they put it in. We sold out immediately—in fact we sold them before we actually had the physical copies. A couple of the tracks from that tape are on *Auchmithie Forever*. The EP was much, much later—about a year later—and we had Glen on the drums by then. We wanted to do it on our own—recorded it at Wilf Smarties studio in Edinburgh, Colin then drove down with Ricky Ross, later of Deacon Blue, to London to get it mastered and then we got a thousand of them a couple of weeks later. We couldn't afford to print a cover so Colin photocopied them and then we spent a couple of weeks sticking them together with glue in my mum's kitchen. We were lucky to sell a few to Rough Trade and Pinnacle and Revolver distribution and sold the rest at gigs and in local record shops.



**MRR: With years of hindsight, the Scrotum Poles have gotten lumped into the UK DIY scene—did it really seem like a "movement" at the time? There certainly is a treasure trove of self-released records from that period, but did writers actually refer to those releases as "DIY" at the time, or was that more something that was used later on? If it was actually a "movement" or scene that you felt part of, did you feel a kinship to the other bands that were releasing their own records, or that were making music that wasn't "professionally packaged?" With so many bands spread apart, did you communicate with other bands via mail during this period, trading tapes and such?**
Craig: No, there was no DIY "movement." We certainly admired the TV Personalities and the Swell Maps, but there was no conscious decision to "be amateurish." We thought we were a good punk band. There was no contact between the bands—maybe if there had been an internet then. I do remember sending the EP to Fast Records in Edinburgh, who had the Mekons' early stuff, and they didn't take any because they thought it was "too childish." That's Edinburgh for you! One thing that definitely started happening then though was that bands would acknowledge each other on credit lists on albums, etc. I personally liked that and we thanked the Bicycles, Politti, and name-checked the TVPs on the EP.

**MRR: Were you more connected to the local scene? Were there other bands from the region that you felt a kinship with? Did you play outside of town much?**
Craig: Yes, much more connected to the local scene. We played regularly with Street Level—the singer went up to be Scotland's most famous newsreader, Jackie Bird—and Blind Pew. We also got on well with the Megazones—a "poppy" Beatles-y-type of band who were scorned by most of the local punks. Ricky Ross was a good friend of the band and came to all of our early gigs. Our outside of town gigs were largely weird—we played in Blairgowrie in front of about a hundred Welsh rugby fans, had to play for two hours at a Coach Inn in Monikie doing "Pick the Cat's Eyes Out" four times, played with the Thompson Twins at a CND benefit, almost caused a riot in Carnoustie at the Beach Hall. It wasn't easy to get gigs though.

**MRR: You played for at least three years, right? So despite only releasing the one record, it didn't seem like just kind of a fluke one-off single. Why did you end up breaking up? Did the band members go on to do other things? Was it a disappointing time or did you all just lose interest? Were there plans to ever record an album? Was there any interest from other labels? Did you quit playing music after the band's demise?**
Craig: Most of the stuff you have heard on the EP and now on *Auchmithie Forever* is early stuff. We actually started to get quite good at playing our instruments by the third year and so started exploring darker themes. We got into the Cure and Joy Division, started to play about with rhythms, darker themes. We started dressing in black and grey for fucks' sake. There's a sequel to "Pick the Cats Eyes Out," called "Borrowed Time," that has the first line, "I'm lost out on the highway, without a car." It got a bit serious and sad. There was no room for the poppy songs anymore, it just seemed odd to be singing "Helicopter Honeymoon." I'm sad to say that I forced the break-up and I regret it. I kept seeing the Scrots as going to the next stage and wanted to move to London or Edinburgh to move it on. In theory, everyone agreed, but, eventually Steve and Colin separately said they weren't happy with the idea. Steve eventually left the band. We were a three piece and recruited another bass player but Steve's creativity in helping to write the songs was much missed and the band disbanded shortly afterwards. I went on to form Pigs are Cute with Glen, Colin joined Synthetic Dreams, and Steve started up Aaga.



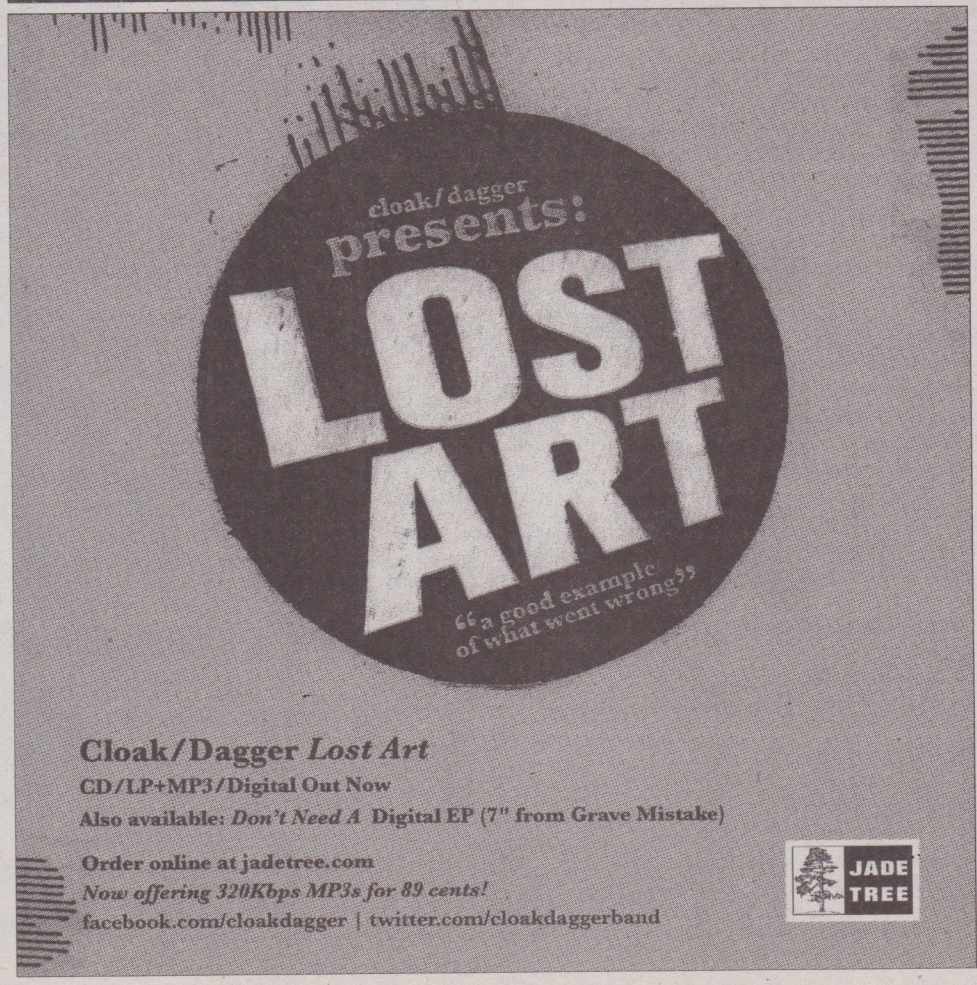
**MRR: What happened to all the members, are you still in touch and what do you all do for a living now?**
Craig: Colin and I meet every couple of years. He works in the oil industry in Asia—we still talk about trying to do something with the later songs that were never recorded properly. Who knows…maybe one day. Steve is a civil servant in Scotland and I am in email contact with him and we exchange copies of compilations, etc., if either of us find out about things. I work in website design in England and seem to spend most of my time bringing up my five kids! Sadly I have lost touch with Glen but I hear he is well and living in Spain teaching English.

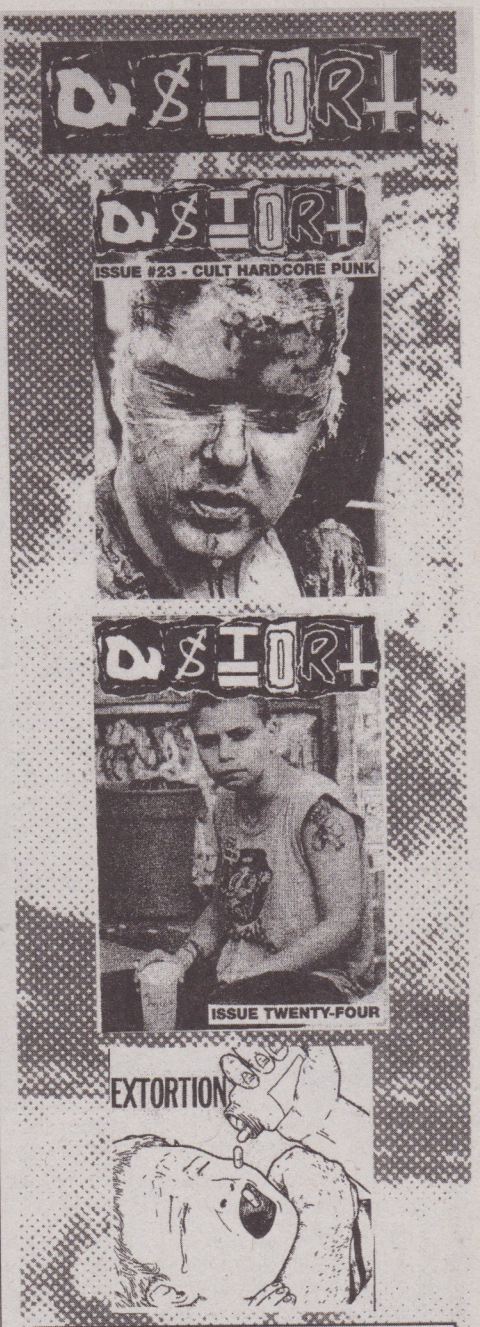
**MRR: Some bands, like the Desperate Bicycles, don't want people to hear their old music, finding it an embarrassment from their youth or something, but you seem pretty proud of the band. Do the other members share your interest?**
Craig: I think Colin, Steve, and I are genuinely surprised at the interest in the band. I remember when I first got a computer about ten years ago a German fan tracked me down to tell me how much he liked the band. Since then I have had wonderful emails from people all over the globe—Japan, Brazil, Italy, Australia, you name it. Websites and blogs have also been kind to us and, lately, we have some fans in the radio industry.

**MRR: At what point did you decide to re-visit the music? Did Chuck Warner get in touch when compiling the first *Messthetic* comp, or did you just hear that it was out? Did this spark your reinvigorated interest in the band's past?**
Craig: Chuck has always been a great supporter, and, I dare say, that if it wasn't for him I doubt if I'd be speaking to you now. He was, and is, careful to include bands when he can. I remember him telling me that he had to deal with one band purely through snail-mail because the bloke didn't have a computer and refused to speak to him on the phone! I've always been interested in the band's past though and had a small website up on the Scrots ten years ago. I'd love to play some of the songs again live but I doubt if anybody would want to hear old men singing about Helicopters…

FOR MORE INFO/LYRICS/ETC. GO TO WWW.THESCROTUMPOLES.COM
"AUCHMITHIE FOREVER" LP AVAILABLE NOW FROM DUL-CI-TONE. WWW.DULCITONERECORDS.COM

THE SCROTUM POLES




**DISTORT FANZINE NEW ISSUES**

#23 Straightjacket Nation in SE Asia, Watery Love, Wasted Time, Waste Management

#24 Scrapbook collage of fliers, Photos, interviews and shit from old out of print fanzines

#25 7" only. Extortion / Jed Whitey

Subscriptions still available
US$40 to anywhere in the world
Paypal to: distorttheworld@gmail.com
distortcult.blogspot.com

Steve, Jeff, Craig, Mike.

*Hailing from Lansing, MI, a college town full of copycat, run-of-the-mill, faceless rock bands, the Fix was a blunt concoction of raw power stolen from the "Gimme Some Skin" era Stooges and the dirty Midwest diatribes of the Dead Boys squeezed into ferocious two-minute songs at dizzying speeds. In 2006, Touch and Go reissued their long lost singles* Vengeance *and* Jan's Room *(both released in 1981), along with demos and live tracks, to the hurrahs of hardcore enthusiasts. This interview with singer Steve Miller, who is now a journalist, took place in September in Houston, Texas by David Ensminger.*

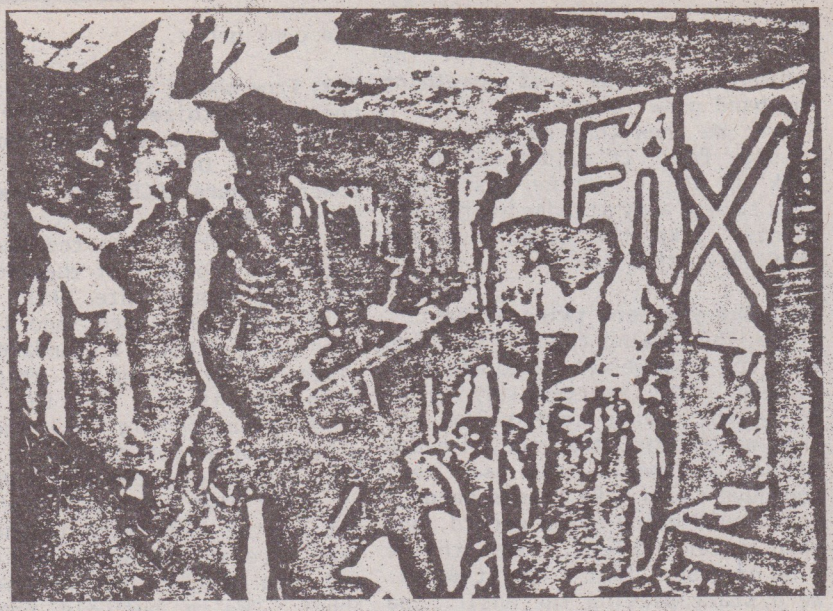
# THE FIX

**MRR: Did you see the Fix as carrying forth the legacy of proto-punks like the MC5 and Stooges?**

Steve: Anytime you grow up in a place like Michigan, it's just part of your life. You're used to being weaned on bands like the Stooges and the MC5, so it's more cultural than it was musical. If you are going to play music, it's probably gonna have an element of that stripped down, unpolished feel to it. Plus, you're going to shows. In a lot of areas, people had to wait for the Ramones to come through to really start the bands. The saying was, the Ramones would play a town, leave, and five basnds would spring up in the next few months. It seemed like in

Michigan we had been going to see shows at these raw-ass places since we were kids, so when you did get around finally to starting a band, it was part of your spirit-that raw edged, beat the shit out of your instrument kind of thing. So, it was really pretty natural.

**MRR: Were those people around at all still?**
Steve: When, we started, it was, about 1980, so yeah, Destroy All Monsters (Ron Asheton) was playing around, I believe the bassist from the MC5, Michael Davis, was in that for a time. So, you'd see these guys. Obviously, they were sort of heroes to us since we were little kids, so we might say something, but it wasn't like you were going to go, "Dude, you were sweet in the MC5" or something like that. You'd just see them and say, hey, that's the dude from the MC5. I remember doing a show in Ann Arbor and seeing Ron Asheton there. Everybody knew him. We wouldn't talk to them much.




**MRR: Did you travel much to see shows?**
Steve: We lived in Lansing. When I was a kid, we traveled to Detroit all the time There was the Masonic Theatre, the Ford Auditorium, and earlier on the Michigan Palace. I remember seeing T. Rex and ZZ Top at the Michigan Palace during the fall of 1974. We showed up, and we saw T. Rex open. We were all there for T. Rex, and ZZ Top came out, and they had cowboy hats on, and we were like, "Fuck you." We left. That was the kind of shit we were up to. But yeah, you'd go see Blue Oyster Cult in a small place half-full. All that raw shit would come through. So, we traveled all the time. But by 1980, not so much, because a lot of that arena rock shit was pretty dead.

**MRR: Do you remember any leftover student radicalism during that time?**
Steve: Nah. We were getting into that 1980s kind of thing. Two of the guys in the Fix were students. Craig was the kind who would spout a slogan once in a while. We'd all look at each other and say, "What the fuck did he just say?"

**MRR: Did you play music before the Fix?**
Steve: No, no. Not at all. Mike, the bass player and I, were longtime friends and roommates. We'd known each other in high school. There was a bass guitar lying around. I learned how to play that, but he was better than me on it. Wait. I guess there was a guitar-we might have had one. But we knew there was music to be played, but again, it was a long time. There were catalysts, but there weren't. It was just like everything coming together, like saying, "Maybe we should play in a band."

**MRR: Then you put an advert up for a singer?**
Steve: Yeah, we put an ad in a laundromat. It's like, why? I don't know why we put it in the laundromat. I guess it was a laundromat that everyone went to. I guess you call them washeterias down here (in Texas). But we put something up, I guess. I think we only had one call. That was Craig.

**MRR: And was race ever an issue? Did you have any second thoughts when a black guy showed up?**
Steve: No, it was so funny. He called and was talking. He would talk a mile a minute. He could talk a good game. He was talking about all his influences and shit, then he goes, as an afterthought, "I'm black too. I don't know if that helps with our marketing or image or anything." I was like, "That's cool man, that's fine. Let's get together." So, he came over, and he was so good on guitar, and he brought two great joints. We smoked those and talked about playing and that was it.

**MRR: How segregated was Detroit when you were growing up?**
Steve: I don't know. We were never conscious of it. When we would go to concerts, we'd see black folks and white folks. I never saw it as being a big issue.

**MRR: Did you go see bands like Funkadelic?**
Steve: No, but I remember one time Aerosmith and Funkadelic played at the Toledo Sports Arena with Rare Earth. I wanted to go to that show. I didn't go, but I remember thinking that was a great bill. No, I mean, that just wasn't my taste. I don't think it was ever a race issue. I'm sure it was a great crowd. Detroit really did have that. Detroit was a true Northern industrial city. When people worked in the factories, everybody worked together; you worked alongside all kinds of people. They had a different gig there.

**MRR: Do you recall other bands (besides the proto-punk band Death) having mixed race members or black punks around Michigan? Did black fans ever come to your shows?**
Steve: Sure, the Cult Heroes were a decent new waver junkie band from Ann Arbor whose singer was black, and there was the occasional black fan at the shows. Also, there were pick-up student waver and punk bands that had black players as well. I was in Strange Fruit, whose founder, Mike Love, was black. The Midwest had little race self-consciousness save for the skinhead losers, whom no one paid attention to. That came later with the other tourists, like Bored Youth.

**They play with an intensity and conviction that is unparalleled**

### THE FIX

"JAN'S ROOMS" 7" 45 rpm 4 song EP
$2.50 postpaid Touch and Go Records, Box 26203, Lansing, MI 48909

These guys have the most savage, raw sound you can imagine. It's fierce, powerful stuff that'll burn holes in your ears. The singer has the most raw sounding voice you've ever heard, and does he ever roar! There's four great songs here, including "Off to War," which they wrote after registration for the draft was reactivated, and "Cos the Elite," about the power of the rich. Overall, an outstanding band that deserves your support.

-Tim Tonooka

all I have to say is if they could transfer the power of this uncontrolled rawness to vinyl then step back and make way for the best punk record Michigan has ever spit forth.

**MRR: Did the Fix really start off that blitzkrieg fast at the beginning, or was that something the band grew into?**
Steve: We knew that we were going to play fast. It's just we had to work up to it. We were starting with some pretty standard reference points, like the Dead Boys and stuff like that.

**MRR: But you were twice as fast!**
Steve: The idea was to start speeding this up. Then we met Tesco and Dave Stimson. They started turning us on to the sounds coming from LA. They were saying that they'd heard of us, and would tell us, "Hey, you guys sound like theses bands." They would bring out a record, and we'd listen and feel, "Yeah, that's kind of true." That's how it works. We'd start playing the music, and subconsciously it would just start creeping into our sound. Craig, me, and Mike lived in the same house. So, you'd drunk at night, sit around, and listen hang out, get to that music. There's no way around it. It becomes part of your overall lifestyle and culture.

**MRR: Did you see yourself as isolated, or connected to a larger scene of this type of hardcore music, like Negative Approach?**
Steve: Totally isolated because you were still playing to audiences that were uneducated. You might have a box of really cool singles at home, but it didn't mean shit when you were playing some Red Carpet Lounge on Sunday night. You were playing for five people, and mostly those were just friends of the door guy. So we were really isolated, especially early on. Then hardcore punk rock started kicking up a little bit. I mean, we had bands, but nothing like once the hardcore thing became recognized. John Brannon (singer of Negative Approach) was a little behind us, you know. I remember seeing him at shows early on. We had to get him into one of the shows because he wasn't old enough.

**MRR: How much older were you guys?**
Steve: That's another thing. It's kind of funny. We were in our early 20s. These guys were in high school. So, I don't know what took us so long, or why they started so early. I don't know. I guess we had been solidly grounded in music. Like we just discussed, we enjoyed that 1970s music, but once punk rock happened, we started to go see every band. I remember seeing the Ramones and everybody who came through from the punk genre.

**MRR: From what I know, hardcore music became ghettoized, forced to exist in places like the Cass Corridor, a kind of Detroit version of the Bowery (where CBGBs was located).**
Steve: Yeah. You mean the Freezer? The Cass Corridor started developing later on. Probably at the end of the Fix run, around late 1981. Because we played there once, and it was a fine place. It was a standard ghetto place. I am trying to think what we played it for. Ah, the *Process of Elimination* gig. All the bands played there for that: Dec. 1981, just before we lit out on the second US tour. That seemed to be when a lot of the kids were taking over. They were moving shows out of bars and into small clubs. They were all about, "We're not old enough to drink, and drinking is uncool," but we were still rock 'n' r oll dudes at heart. It just so happens that we really loved to play fast.

**MRR: There was no love lost between you and the Necros, right?**
Steve: They were a clownish act. They were like punk incorporated, like if you sold punk to Wal-Mart, they just bought it. That's fine. It just didn't seem to have much grounding in anything.

**MRR: I can't think of another Midwest hardcore band that toured as early as you guys.**

NO IDOLS(Fix)
Do you look up to anyone?
People you respect?
Don't waste your time on them
They all have their regrets

They're no better than you could be
They'll never rise above me
Take you eyes out of the zines
And open them to see

CHORUS
No idols
Are better than you
No idols
Will see you through
No idols
Are worth your time
No idols
They all will die

We hear songs by people
We can't even touch
You waste your time daydreaming
Can't you get enough

I want something I can feel
No fuck-up celebrity
Autographs are fucking laughs
Don't ask if you are free

(CHORUS)

Craig-guitar
Steve-vocals
Mike-bass
Jeff-drums

THE FIX
2204 STIRLING
LANSING, MI. 48910

Steve: Well, we were just a little ambitious. We just thought, if nobody here will listen, why don't we go somewhere else, so Jeff and I went down to see Black Flag. They were touring in December 1980, and we went down there and thought we'd just go see them. Maybe we'd talk to them because they were going around on tour. Maybe they have some tips or something, we thought. So, on some wicked, cold ass night we go down to the Metro. I think there were two shows, and Dez was still the singer. Black Flag was still really good. We just walked back, and I met Chuck. He was the guy with all the numbers, and he gave me his number. I was like, "OK man, I will call you and we can put something together. I'd like to see if you can give me some numbers." He said, "Yeah, that's great." He was real helpful. By that time, I think Toxic Reasons had done more stuff. They were from Indiana. We just knew their first single. We didn't have any connection to them. But I knew they were playing shows, but at that time we didn't have the internet or anything, and it wasn't like I could just find them.

**MRR: What was the first show outside of Michigan you played?**
Steve: Well, we played Ohio early on I believe. The first place where we really took it to an audience was in Chicago, at Oz, on Feb 13 and 14, 1981. That's when we really said, these people like us, and they get it. That was the first time we felt validated.

**MRR: Were the Effigies on that bill?**
Steve: I think the Effigies were on that, or was it Naked Raygun? I can't remember. I know it went so well we went back in April, and the Effigies were on that bill. We played again two nights, and I think they were on both nights too.

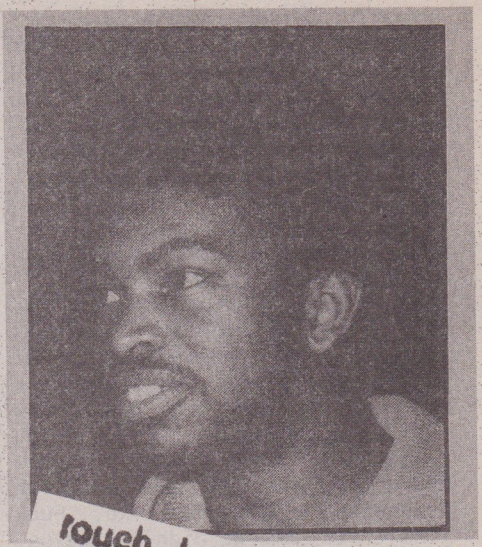
**MRR: What were some of the most interesting moments of that tour?**
Steve: That wasn't a tour, just a drive down. The first time we went down there the place was fucking freezing. It didn't even open until 2:00 am. So, we were like, "What time are we playing?" They were like, "4:00." That's gonna be a long night, we thought, freezing in there. But it was kind of cool. We were just sitting there. It was freezing outside. Most of the time you'd feel, well, at least we got the van. But it was too

cold to even think about that. We were just bundled up, sitting there. Four little Fix guys just watching everybody come in. Not moving. It kept filling up. I don't know how we did it because it was hard trying to get loose. You can't get loose when you are just sitting there and freezing, and all of a sudden it's like, "OK, you guys are up." Somehow it worked fine.

**MRR: I imagine many times you were on bills with non-hardcore bands.**
Steve: Yeah, like we played with the Embarrassment in Oklahoma City, and shit like that. We were like, why? In Tucson, we played with some waver band. Maybe there weren't any hardcore bands available, nothing like that.

**MRR: But at the same time, it's better than a few years later when all the cookie cutter hardcore bands sprouted up.**
Steve: That's right. That's one of the reasons we got worn out by the whole thing. After awhile, especially in California, every band sounded the same... "Yeah, I am in a hardcore band." We kept saying to each other, "They must have gone to the store and found out about punk rock." They bought the franchise, so here they are. I don't know. There's something just wrong about that to me.

**MRR: What was your relationship with Tesco Vee like?**
Steve: Well, first I met Dave Stimson (co-editor of *Touch and Go*), and he was working at the Census Bureau at that time, where I was working, just as jerk clerks. We worked all day pushing paper and shit. Just a little money to fund your evening habits. So, he went and saw us, and *Touch and Go* was partly his magazine, of course. Then he says, "Tesco, you gotta go see these guys." Tesco came, and he was just this goofy dude. He was very nice, helpful. Just flattering. We said, "Come on over to our practice place and have some beers." That's when he brought over those records, and we were like, wow. He said, "This is what you guys are aiming for, or going for." He nailed it. We've known each other ever since, going on thirty years.




**MRR: Were the engineers sympathetic to your sensibilities on the recordings?**
Steve: We worked with an engineer who knew how to do what we told him to do. You know what I mean. It was one of those old places; well, do you remember in the late 1970s, during that era and time, there were these recording workshops, like "Learn How to be a Record Producer." Because everybody's gonna make a million dollars being a record producer! So, these guys would pay money and go learn how to work this gear. So, Jeff knew somebody like this down in Ohio. He was like, "We'll do it for free. We'll do a class project," and we're like, "Yeah, OK." Tesco had already said, "If you do a tape, we'd like to put out a single." So, we drove there. We knew what we wanted to do, so we just said, "Take the EQ off the guitar, and let it ride." Obviously, we didn't get the same results as when working with Spot (SST engineer). We still like it.

**MRR: Tell me about the Spot sessions.**
Steve: We knew Spot because of Black Flag came through Lansing and stayed at our house. So, we talked to him, and he was cool enough. Yeah, at that time we had to negotiate something. I don't remember doing it. One of us had negotiated. He said, "Listen, we are going to be in LA in July (this was said in March) and are you going to be there?" He said, yeah, and my guy from the Fix asked if we could do a session. It was a cheap rate. I can't remember what it was, but it was nothing. We ended up in LA, doing it at Music Lab on Hyperion Ave. (in Hollywood). They were doing some pretty big sessions during the day, but he had this place at night. We said, "We'll come in whenever." I think we came in there at midnight. We scammed a place to stay with some girls in a nice area, so we'd stay there all day then go in and record two nights. We did it all live since we were so well rehearsed by then. There were no mistakes. I might have done a couple guitar tracks. Spot was so dead-on. He knew everything that needed to be done. We were blown away by it. You listen to it now and obviously there are all kinds of problems, but back then, we just wanted a big blast of noise. If we could have deconstructed it anymore, we probably would have!

**MRR: How did you guys deal with each other on tour, in terms of the band relationship?**
Steve: We got along really well,

## THE FIX

The Fix/Jan's Rooms
4 song e.p.
There's only one word that can be used to describe this record-gnarly."Cos The Elite","Truth Right Now","Signal" and "Off TO War"-all gnarly.This shouldn't be listened to when you're in a good mood-too gnarly.Gnarly.
Touch & Go records

THE FIX 'In This Town/Vengence' Touch & Go Records by Pooch
Vocals are buried under noise, but germs did it better 4 years ago. (OK, there's an unbiased opinion - so what's wrong with that? – ed)

actually. I mean, you'd have your flare-ups, but in general, not at all. I might be one of the only singers that wanted the guitar louder! Because usually they bitch about it. When you were in the Fix, everyone else was the enemy. So, it was fun.

**MRR: The band as a gang, not unlike the Ramones: us versus them.**
Steve: Yeah, because where we came from, the Midwest, it always seemed a bit fractious. Some people against us, and stuff like that. You'd have the older punk rock crowd who'd be like, "No you guys suck," then you'd have the kid crowd, "No you guys are blah blah blah." So, it was like, "Fuck y'all!" If someone didn't like us, that's fine. We took it that way, but we were really well received everywhere we went. I can't remember real horrible shows. Maybe Ft. Worth in 1981, in June on our first tour.

**MRR: Was your whole work ethic in the band underscored by Midwest sensibilities?**
Steve: It was. It was kind of like a machine. You just "get in there and get it done." In a de facto way, that's how the "no break" thing came in. Essentially we'd try and play our whole set through, no breaks. And that was because we would all have shit going on, so we'd all want to roam, get drunk, and do what you do. We were enjoying being in the Fix. At home, we'd get to the basement, a little hole. In the Midwest, we have basements, so that's where everybody practiced. We'd crawl down there down this tiny, little narrow stairway. Get down there, flick on the lights, everybody would tune up, and we'd just go. We had the set list for the next show hung up, and that would be it. Bing bing bing. Everybody would want to get going, so we would just run through it, no breaks, that's it. We did it four or five times a week. If we missed, it was like how people miss going to the gym these days. We'd be like, "Fuck, we missed."

**MRR: What about material that does not show up on the recordings? Were you playing covers?**
Steve: Yeah. Early on, we did a lot of covers. We loved doing covers, but they worked their way out because of our sound. As the speed moved in, you'd have to have a pretty fucking fast cover to do

it. We did that Box Tops song I think…

**MRR: "The Letter"?**
Steve: Yeah, we did that. Alex Chilton could write a burner, he just didn't know it. I can't remember any other ones. At one point, as kind of a tribute we did "Body Bag" by the Effigies. I'd love to have a live recording of that. We played with the Effigies before they released that first single. We thought, "That's a great song." We'd do it every third night, and mess with it at sound check. But we were like that even on the road. We'd want to rehearse. For instance, when we were in San Francisco, we'd stay for a week or two and we'd rent space from this guy Ian, who worked with Flipper. We became friends with Flipper, so we got this space. We could go down there and rehearse. I remember when we were recording that session down in LA, we would

go… Well, we got into town, found this place to stay, set up our stuff, practiced during the day, tore down, went down to the studio at night, and recorded. Go back to the place the next day, practice again, tear down, and go back down and record. We were really into it.

**MRR: Looking back on the touring, what pops up in the mind more: the friends you met and the places you went, or the music?**
Steve: Oh, the music. That's a funny question. I wasn't into the scene. It was about the music. Everyone else got into the franchise element of it, with punk. The beauty of it was that it was a lonesome thing. I always thought that was kind of fun.

**MRR: So what led to the demise of the band?**
Steve: There were a couple of things. We were all getting worn out on these bands. You'd go to a show and seriously, I can remember this very clearly, we went to Tucson, we pull into the parking lot of this club, back stage. We were sitting back there, and some dude, a punk dude with all his uniform on, his little punk outfit, and he starts talking to us. Craig says to him, "Hey man, (we all loved to smoke) do you know anywhere where I can get some smoke?" The guy's answer was, "Uh, Black Flag played here last week." We looked at each other and said, "What is wrong with this guy?" Craig said something like, "What the fuck is wrong with you? I asked you a question." We were all really irritated, and I think it crystallized something right there, like "What is wrong with these guys?" It was like a bunch of brain dead soldiers. We were like, "Is this where it's going?" This horrid and horrific sameness? And, so, we talked about it quite a bit in the van from that point on. Still, there were the greats: the News Years Eve show we played with Effigies, Dead Kennedy's, and Flipper, our last blast show. We loved it. It was great. But it almost felt like we had done what we meant to do. We got back, and Jeff's (drummer) dad said he had to quit to focus on school. His schoolwork might have been dropping off; I don't know what was going on. Jeff was really involved with extra-curricular college activities in addition to the Fix. I guess one of them had to give, so I guess it was going to be the Fix. His dad was a

Left to right: Steve, Mike, Craig, Jeff.

rich guy and had seen the Fix, and I don't think he was amused at all!

**MRR: Was there a class issue, because the Meatmen and Necros were not exactly poor kids? Were you working class?**
Steve: No. Both of my parents were educators. It was a family of letters.

**MRR: The music sounds so abrasive and rough and tumble, but it comes from sometimes affluent kids.**
Steve: Iggy Pop was pretty well-to-do. His parents were teachers. Look at the guys from the MC5. So, this whole thing of it being born from some frustration out of being poor… It was not that way at all. That was probably more of a British thing, I would guess. British society was more class-based at that time. Ours was intense music that knows no class.

**MRR: Do the records capture the spirit of the band?**
Steve: I thought so. It caught us exactly where we were at–a snapshot of where we were at the time. You see the progression from the first to the second session, and on the reissue you can really trace that whole thing. If we would have done an album, I think there would have been some more beat-flavored things. I think we were doing one song during the sound check near the end of the band that was definitely not so hardcore because… well, it's funny because after the Fix broke up I went on to play guitar, which I always wanted to play since I was a singer by accident. Mike and I went on to form Blight. We were like, "Fuck it's punk rock shit." If everybody was going to go over there, we wanted to go over here.

**MRR: Noise terror, huh?**
Steve: Yeah. We wanted to do anything but what was expected. That's where the Fix would have gone too. If the Fix would have kept going, I think it would have gone in that direction. Craig was really, really bored. He could have done all kinds of things. It seems to me.

**MRR: So when John Brannon went on to form Laughing Hyenas, did that make sense to you?**
Steve: Very logical. Because I didn't care for any of that copycat stuff, those second generation, or even third generation hardcore bands. It didn't do much for me, but John became a genius, an all-time rock figure. He's one of the true rock 'n' rollers.

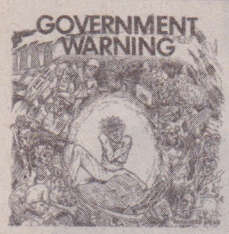
**MRR: Why didn't Blight go any further?**
Steve: It would just be us laying back and having some fun. Mike and I had a basement again. We just liked to play. We would have played even without Tesco. We were playing anyway. He just came over. We were having a beer and told him, "Come downstairs and check this out." That was it; it was really simple.

**MRR: Were you writing as a journalist at that time?**
Steve: I didn't become a journalist until 1994. I started writing for *Your Flesh* magazine in 1991, under Peter Davis, who still runs it, and he was a friend. I knew about music, and he just said, "Could you write about some stuff for me?" I said yeah, and that morphed into more traditional journalism. After that started, I just didn't think about playing music. Words seemed more powerful to me.

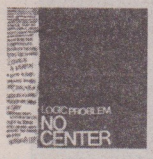
**MRR: Really?**
Steve: Yeah. To me, I felt at home doing that. Plus, they actually provided me a paycheck. I was shocked by that!

**MRR: If the songs offer a snapshot, may they be like journalism?**
Steve: No journalism. I didn't even know what that was. My dad was a journalist, so I'm sure there was like, "I'm sure not going to do that." I wrote snippets. Craig wrote a lot of the songs.

## SUMMER / FALL 2009
### FIVE NEW RELEASES OUT NOW!



GRAVE032: WASTED TIME "FUTILITY" 12"
GRAVE033: LOGIC PROBLEM "NO CENTER" 7"
GRAVE034: THE LADIES "S/T" 7"
GRAVE035: GOVERNMENT WARNING "PARANOID MESS" 12"
GRAVE036: GOVERNMENT WARNING "EXECUTED" 7"



STILL NEW FOR 2009:
GRAVE031: DEEP SLEEP "THREE THINGS AT ONCE" CD
GRAVE030: DEEP SLEEP "PARANOID FUTURES" 7"
GRAVE029: PSYCHED TO DIE "STERILE WALLS" 7"
GRAVE028: TIME TO ESCAPE "COST OF LIVING" 7"

THESE RELEASES ARE AVAILABLE DIRECTLY FROM US OR THROUGH YOUR FAVORITE HARDCORE / PUNK DISTRO. DISTROS AND LABELS, PLEASE GET IN TOUCH FOR TRADES OR WHOLESALE:
GRAVEMISTAKERECORDS@GMAIL.COM

GRAVE MISTAKE RECORDS

FULLY LOADED WEBSTORE FOR YOUR MAILORDER NEEDS:
WWW.GRAVEMISTAKERECORDS.COM

## OUT NOW
ON FINANCIAL RUIN

## HATRED SURGE
DECONSTRUCT CASSETTE

## DOVE
LP AND CASSETTE

## MINDLESS
DEMO CASSETTE

## SLOANE PETERSON
KNOTS/TELEPHONE 7"

## IMAGES
DEMO CASSETTE

## UP NEXT
REVERSAL OF MAN
COMPLETE DISCOGRAPHY
FOUR CASSETTE BOX SET

## FINANCIAL RUIN
RECORDS AND TAPES
FINANCIAL-RUIN.COM

ALSO AVAILABLE
Preying Hands "Through the Dark" LP/CD
Jesus Fucking Christ "Life's Hateful Seed" LP/CD

Inimical records
www.inimical.com
PO Box 2803 • Seattle, WA 98111 USA

JELLO BIAFRA AND THE GUANTANAMO SCHOOL OF MEDICINE
SPANISH TOUR DEC 2009
Dec 3 Estraperlo Club Badalona
Dec 4 Sala Assaig Mallorca
Dec 5 Sala El Tren Granada
Dec 7 Kafe Antzoky Bilbao
Dec 8 TBA Gijon
Dec 10 Sala Heineken Madrid
Dec 11 Cine Teatro Corroios Lisboa, Portugal
Dec 12 Sala Capitol Santiago

HEAR US AGAIN FOR THE FIRST TIME!

STAR FUCKING HIPSTERS
*Never Rest In Peace* CD/LP
Stza from Leftover Crack and Choking Victim writes his best effort since "No Gods No Managers" aided by Frank Piegaro (Degenerics) and Nico de Gaillo. "hard-hitting both musically and lyrically. There seems to be little (or nothing at all) holding the band back as they assault the listener." -Pluginmusic

JELLO BIAFRA AND THE GUANTANAMO SCHOOL OF MEDICINE
*The Audacity of Hype* CD/LP
New Band! New Music! Jello is joined by Ralph Spight (Victims Family), Billy Gould (Faith No More), Jon Weiss (Sharkbait), and Kimo Ball (Freak Accident). Fans of LARD, DEAD KENNEDYS, and JELVINS will not be disappointed

POPULAR RINGTONES:
ALICE DONUT Ten Glorious Animals LP/CD
BURNING IMAGE Fantasma CD
TH' INBRED Legacy of Fertility CD
Vol. 1: A Family Affair LP/ Vol. 2: Kissin' Cousins LP
WITCH HUNT Burning Bridges To Nowhere LP/CD
CROSS STITCHED EYES Coranach LP+CD
PANSY DIVISION That's So Gay CD
BLATZ/FILTH Shit Split LP/2CD
924 GILMAN STREET DVD

ALTERNATIVE TENTACLES RECORDS PO BOX 419092 SAN FRANCISCO, CA 94141-9092 USA
www.alternativetentacles.com write for a mailorder catalog

# Punk On Kuollut, Eläköön Hardcore

## (Punk is Dead. Long Live Hardcore)

Juha-Pekka Inkinen

What made it buzz? 1980. Terveet Kädet started it. '77 punk had changed into new wave, and was just a memory. But now you could hear something that many old punks didn't quite accept. It was called hardcore. Suddenly there were several other angry bands too:

Abortti 13 • Aivoproteesi • A.K.K. • Alamaailma • Antikeho • Apartheid • Appendix • Attanas • Awkward Squad • Bastards • Brutal • Cadgers • CMX • C.N.T. • Dachau • Damage • Destrucktions • Entropia • Eristetyt • Euthanasia • Evulaatio • Faff Bey • Fucking Finland • H.I.C. Systeemi • Ilkeä Teuras • Kaaos • Kansan Uutiset • Kansanturvamusiikkikomissio • Kauneus & Terveys • Kiima • Klimax • Kohtalon Lapset • Kohu-63 • Kumikristus • Kuolema • Kuolleet Kukat • Laahaus • Lahden Raivaus • Lama • Last Years Youth • Mafia • Maho Neitsyt • M.A.P. • Marionetti • Markkinointioperaatio • Massacre • Mellakka • Mielenhäiriö • Musta Lammas • Nato • Nekrofobia • Neurovisio • Nolla Nolla Nolla • Nukketeatteri • Nussivat Nunnat • Painajainen • Perestroika • Pohjasakka • Poikkeustila • Poliisivaltio • Protesti • Purkaus • Pyhä Paska • Pyhäkoulu • Raamattupiiri • Raato • Radioactive • Rattus • Raygun • Riistetyt • Rutto • Ruumisjuna • Rytmihäiriö • Sabotaasi • SA-Int • Sekaannus • Sekasorto • Sekunda • Shitter Limited • Sorbuli • Sorto • Sotakulttuuri • Sätkynukke • Takuu • Tampere SS • Terrori • Terveyskeskus • Treblinka • Tuomio • Turun Tauti • Unborn SF • Unicef • Valse Triste • Valtiokolhoosi • Vapaa Kalja • Vapaa Pääsy • Vapautus • Varaus • Vaurio • WDM • XJH • Äpärät

The generation had changed. Punk was updated to version 2.0.

My best friend Sburg was editing *Laama*-fanzine, and I used to photograph for it. I was older than the hardcore crowd, and I could view happenings from the outside, like from a box seat. I noticed that I was witnessing something new. Punk was dead. Long live hardcore.

Punk had melodies—hardcore didn"t
Punk was national—hardcore was international.
Punk was romantic—hardcore was nihilistic.
Punk was individual—hardcore was social.
Punk was seen in the media—hardcore was underground.

Hardcore gangs were diligently hitchhiking in big crowds across Finland. There were ten times less HC punks than original punks then, but you could see them from ten times a longer distance, with their rivets and Iroquois. I was led to notice hardcore's internationality—for example in Amsterdam 1981, when I saw on the jacket of an Indonesian punk the amazing text "Terveet Kädet." Or in Poland 1984—I was strolling in downtown Gdansk, when a glad pack of rivet jackets picked me up, and gave me a party, place to sleep, and friendship until these days.

The soil of that time was sprouting seeds of activism: vegetarianism, animal rights, anarchism, the peace movement, and straight edge movement. The threshold for straight action was low.

I wanted to photograph energy, which kept on bursting in punk meetings. I wanted to shoot also the calmer moments in private life. It was no wonder that I also found myself photographing punk clothes for the *Dekadenz* mailorder catalogue.

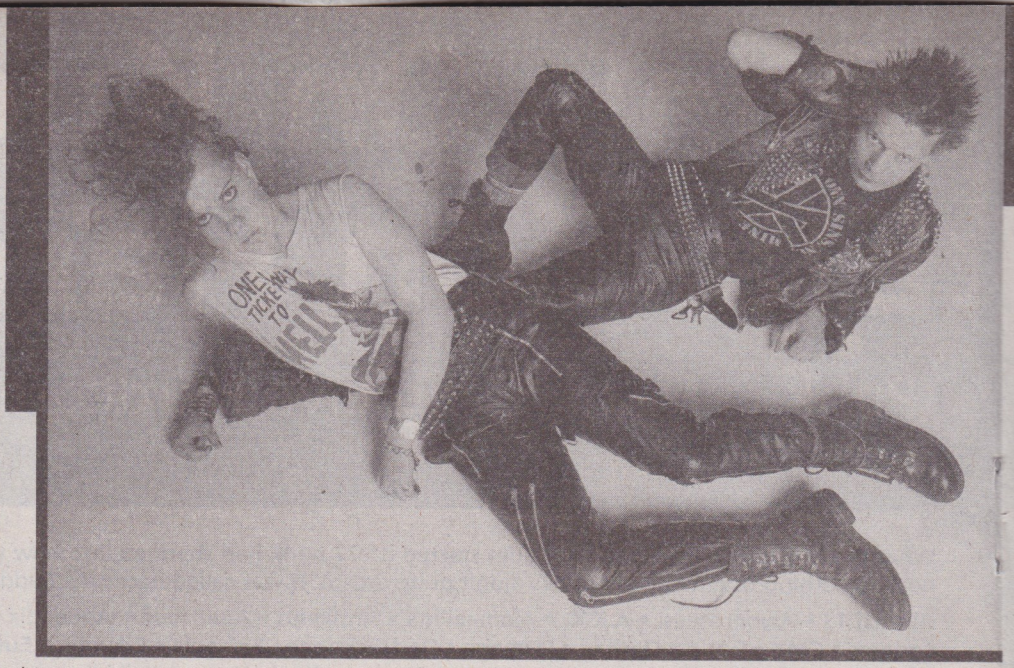
The passing years have brought new dimensions to my photos. They are now of the zeitgeist. In the images of this book (*Punk On Kuollut, Eläköön Hardcore / Punk is Dead, Long Live Hardcore*) I see the time in a young individuals life when the world opens out, and things are bright, clear, and clean.

This work is not just a history of bands, but also the history of a phenomenon and its values. I didn't choose the photos of bands to present the musicians, but to expose the atmosphere, which was thick of activism and ideas. *Punk is Dead, Long Live Hardcore* goes into the powers behind the scenes. It looks also at that time from the point of view of regular ground level HC punk.

*Juha-Pekka Inkinen has acted as a photography artist from 1986, and as a picture editor in the Finnish TV news from 1987.*

When I started to make the texts I interviewed contemporaries, and tried to find very special and different and even some weird perspectives. Here are some examples

Below: Hitchhiking, Painajainen at Lepakko




what the texts may contain.

Katriina Etholen – Founder of cultural organization Turun Palo and fanzine *Valtiokauhu*. Writes about her disappointment in hardcore. "Have I achieved any of my sublime aims?" Finds the connection again after 20 years.

Saku – Example oh the band, which was serious. Saku was the first female bandleader in Finnish HC at that time. "Pyhäkoulu was my brainstorm!"

Hilu – Wrote feministic booklets. Arranged demonstrations for vegetarianism, against furs, Coca Cola, and banks. "Don't use hairspray, it kills polarbears!" (and that was in the '80s). Hilu had an active distro.

Sokero – Made fanzines, badges, T-shirts. Made several trips to the USA and Brazil (it was unusual in the '80s) to swap fanzines and records. Arranged gigs in the Polar circle, where he lived.

Riikka Söyring – In the first of her articles, she tells about Dekadenz, the shop which imported punk gear to Finland. She was the organizer of Dekadenz as well as the girlfriend of the owner. In her second article "The posers of the police state" she tells about the rejecting atmosphere of Finnish society. Riikka describes taking over empty houses and clashes between police and punks.

Teijo-Kalevi Lusa – He played in the HC band Valse Triste, but is now examining the Bible. He can find the signs of the very last times in HC punk. The Gospel of Luke: Jesus says that if his successors fall silent, "stones will shout." Hardcore punk represents this shouting.

Petri Räisänen – Had a HC band, but is nowadays yoga teacher. "Live in border—live in freedom." Finds the roots of HC in the year 1100 in Iran.

Kari Heikonen – Man who had the first Iroquois in a Finnish university. Was part of Barabbas records, releasing Kaaos, Terveet Kädet, *Yalta Hi-Life*, and later founded Bad Vugum Productions. "How has HC influenced me? Well, it has left a mark on my consuming and voting behavior. Both relatively essential things."

Sburg – DIY HARD tells how hardcore has built its foundations. The future of HC is in independence.

LAAMA – tells the history and attitude of the most appreciated fanzine of '80s.

Arto Hietikko – said to be the only man in Finland who has 100% knowledge about hardcore, including all decades. He tells about how Finnish '82-hardcore became a concept. And about looks: "There were differences between countries. American HC punks looked quite normal, but in Europe the dress code was very flashy."

Photos this page, clockwise from top left: Riikka at Dekadenz; Hagen and Haka, Dekadenz models; Smoking at Lepakko

# THE ONCE AND FUTURE THING

Riikka Söyring

Prologue:
I am about to dive deep in the memories of the '80s punk scene in Finland. My account will be purely personal and subjective. I will tell about things I remember and how I understood them. Be warned, the story will be long. My literary style is that of Alexandre Dumas, I'm afraid... Also, if someone expects to have a detailed account of an '82 HC gig where I saw Pexi, vocalist of Maho Neitsyt with his pants down, or some such, hop on to another article. I think there've been enough stories like that. But first, let me introduce myself. My name is Riikka Söyring. In the '80s I was a goth queen and punk princess par excellence in Finland, and known to wider audience mainly with my alias Puolan kuningatar, that is, Queen of Poland.

The Awakening:
I was very young, under fourteen years of age circa 1978, when first I heard the Sex Pistols, Iggy and the Stooges, the Ramones, and what not. Before that I had not been particularly interested in rock music, mainly listening to classical such as Stravinsky, Mussorsky, and baroque. Hearing the Sex Pistols was like a revelation. I found the fury, contempt, twisted humor, and drive I felt myself in their music. I craved more. I started actively searching, which wasn't easy at that time. Computers were just introduced to the market and were really clumsy. Internet was a dream only. Everything was handled via mail or telephone. I found the Cramps, Gun Club, X-Ray Spex, and many others—I considered these honest bands and worthy of introduction to a wider audience. By a coincidence I was asked to start writing about music for *Turun Sanomat*, which was the second largest newspaper in Finland at that time. I agreed.

Having a press card and free access to concerts, even in places with an age limit (the idea of a minor having a press card never occurred to the Cerberuses by the door, luckily for me. I was also tall for my age and spoke groomed, precise language, so that probably gave an adult impression) had me running wherever I could to listen to music. Naturally school was the first to suffer with late nights at bars, making interviews with bands, and writing at nights. One may also guess my schoolmates deliberately interpreted my enthusiasm with music as big-headedness...

Nightlife gave me acquaintances older than I was, and with them came different views. I got involved with the environment, animal rights and was, as a matter of course, convinced I was the first to really realize the rottenness of politics, or the system, if you prefer that. That led me finally, at the age of sixteen in 1980, from teenagers' part-time anarchy to larger circles, and from there to Decadence Trading ltd, later Dekadenz. Of those years everything can probably never be told, since telling would in all probability cause serious trouble to people still residing in Russia's target areas. Even as the Soviet no longer officially exists. No bombs or violence or gun-smuggling though. Hope nobody's disappointed by this admission!

How I Became Queen of Poland:
Helsinki is the capital of Finland, located in southern Finland on the shore of the Gulf of Finland, by the Baltic Sea. The population of the city of Helsinki is 579,016, making it the most populous municipality in Finland by a wide margin. Decadence Trading Ltd was a Helsinki-based firm concentrating on black clothes and studded belts. It was established (officially) in 1983 by Ville Nisonen. When I came in 1981-2, Decadence was only a shoebox full of filing cards, and some boxes of goodies for sale in Ville's kitchen corner, mainly from England, Japan, and Germany. Soon I had Ville rent a storeroom for the stuff, and a little bit later we opened a shop, instead of being only a mailorder firm. I got so tired of stopping outgoing punks, intent on financing their boozing from the belts and boxes that were our livelihood and means of doing the things that needed to be done. The thieves were of the opinion that I had no punk-solidarity, since I wasn't willing to take care of their liquid needs. I was, and am, a mean bitch, and the wickedest witch of the west! Decadence grew fast. There weren't any competitors to mention. It was still rather big in the trade when I left 1986.

I worked in Decadence as a model, an archivist, an art director, a store manager, a buyer, and a representative wife for Ville. I also was responsible for the ads and mail order catalogues for Deka. I used to clip-and-glue them together in the kitchen of our flat with Kemppainen, publisher of *Barabbas-zine*, who resided as an unwanted lodger in selfsame kitchen and had his office for *Barabbas* there also. Throw in the storing of the products of Propaganda Records and you'll have a vivid picture of our accommodations...

Above: Riikka Söyring
photo by Jussilan Talossa

All other photos by Juha-Pekka Inkinen

Decadence also printed band t-shirts (including Rattus, Maho Neitsyt, Smack, Kaaos...) and published some records from bands like Maho Neitsyt, Garbagemen, Vendetta, Shadowplay, and Billy Boys, for example. I had a hand in with some of the album covers, too. I made some for Painajainen, too.

For Ville, Decadence was mainly business. At least he said so. For me it was a channel to gather and spread information, to collect money to be able to release records and arrange gigs, and to organize demonstrations and house swapping. Or to put it simpler, to create a scene as an alternative to opposing the system, alone. This having my hand in almost every Helsinki-based happening led to

Right: Rattus on stage at Jyvaskyla

my being some sort of black-lipped scene-goddess and named the Queen of Poland. I carried my given name with pride and used the (unwanted; I wanted to talk of things that matter and media wanted me to introduce my wardrobe. Nothing new under the sun!) publicity in the media to press forward some points in politics and to be some sort of ambassador of common goodwill and honesty. Very innocent and wide-eyed I was, now that I come to think of it, believing that honesty would interest people more than dirty sex and scandals. At that time I also adapted, as a camouflage, the languid manner of a poseur. Most irritable, I'm sure. Especially together with my sleazy southern accent. I wasn't willing to sacrifice my privacy for the cause, so to speak.

Here I must say a word about the aliases people used. Usually they were taken. People invented aliases for themselves to describe their personality or/and their goals. They took a name, and with it their personal history and the future. I was an exception; I was given a name as an honor. Also the wino-punks were an exception: the names they were known in the gang were given, not taken; names like Crooked Ripa, Lasoli-Masa, Dave the Drunkard, etc. Some were known by their "profession," that is, people used the name of the band someone played in as a family name, Saku Pyhäkoulu, Jone Varaus, Nalle Painajainen, for example, or if one was a zine-maker, the name of your zine was used as a family name—Ulo-Pekka, Laama-Sburg, Lihanukke-Jukka, etc.

But now I'm getting roundabout in my story... There was *not* a scene to speak of, before Decadence purposefully gathered together all the small existing groups, the punks, goths, neorealistics, anarchists, futurists, homosexuals, and other marginal groups who had been "in the hiding." For one, to be able to understand this, I must go deeper and throw some light into Finnish society as it was in the 1980s.

Creating a Scene:
Finnish society and Weltanschauung, the worldview, were extremely narrow, worried, grey, very naïve, and USSR-toned still in the beginning of the '80s. Every family did *not* have a television; YLE (Finnish radio station, owned by the State) could not be heard in every hut in the dark forests of the Finnish countryside. Urbanization, which started anew after the Winter War (Russians attacking Finland en masse) of the '40s, was still gathering its momentum. The so-called Cold War between the States and Russia had its own effects, even in Finland. Also a sort of forced collectivism, very necessary during the Winter War and for some time after that, started to get on the nerves of the younger generation. As a result, a dream of individual freedom, took root. It grew up to two differing branches, which have resulted in the collective individualism of nowadays—the yuppies waving flags for work and consumerism *and* enjoying all of it, alone. On the other hand, or branch, were the pronouncedly black-and-white, spiked punks—vegetarians, pacifistic, moral, and ideological folk talking of creative actualization of self without selling one's soul. The first urban DIY people—in the countryside DIY is just a necessary skill of survival.

Globalization was perceived positively. No one realized then that globalization is just another word for commercial privatization of the world. Some sort of new Renaissance started. Before, everything that was not expressly permitted had been forbidden. Now it was suddenly admissible to love ones self, to express ones self freely. Punks and yuppies both went out of their heads, were enthusiastic, and did lots of things; gigs were arranged, magazines were published, art was made and exhibited...

Being intoxicated in public places was also considered an aspect of freedom fighting, as most Finnish folks still kept faith with general narrow-mindedness and the prohibition of alcohol. And boy, did we party! Only difference between yuppies and punks were the means of intoxication: yuppies preferred coke, amphetamine, and expensive (of course they *had* to be expensive; that was a great part of the whole show for them) liquors. Punks invested in hashish and cheap booze with high alcohol content. At the same time the commons campaigned against markets and food stores selling mild beer. The biggest mouth was a sect-leader, Niilo Yli-Vainio by

Above: Punks in Helsinki
Below: Iris, Dekadenz model

name. This, when he wasn't busy redeeming souls and knocking babel-speaking people over in tent gatherings.

Music both separated and united punks and yuppies. The bonds inside a group liking the same kind of music grew stronger, and the antipathy against differing groups with differing likings grew stronger also. Grouping together was also necessary for self-defense, as the irresponsible media wrote, frothing at the mouth, whatever they thought would sell a few more papers and this caused both yuppies and commons, (I hate that word! It's so demeaning but can't think of a better one) alike to attack punks in the streets. It was by no means a rare thing to see a bunch of straight-backed citizens using, hmmm, *masculine* arguments in schooling a lonely punk. One punk I knew sat on a park bench, minding his one business, when some nettled person came and cut him in the throat with a broken bottle. Luckily he was able to escape, spilling blood all around while running. Another one was caught by a group of local neighborhood hoods, roped up behind a car, and towed in the main street. His skin peeled off from his face and stomach. I myself still carry a scar on my thigh, a memento from an unknown young man in a gas station, and his knife. Around my wrist are marks from bicycle chains.

All towns weren't equally bad. To my experience the worst were Helsinki, Vantaa, Riihimäki, Hyvinkää, Kerava, Järvenpää—all in southern Finland, and Joensuu in eastern Finland with its ravenous young rightwing baldheads. Trekking alone was like playing Russian roulette with five bullets in the mag.

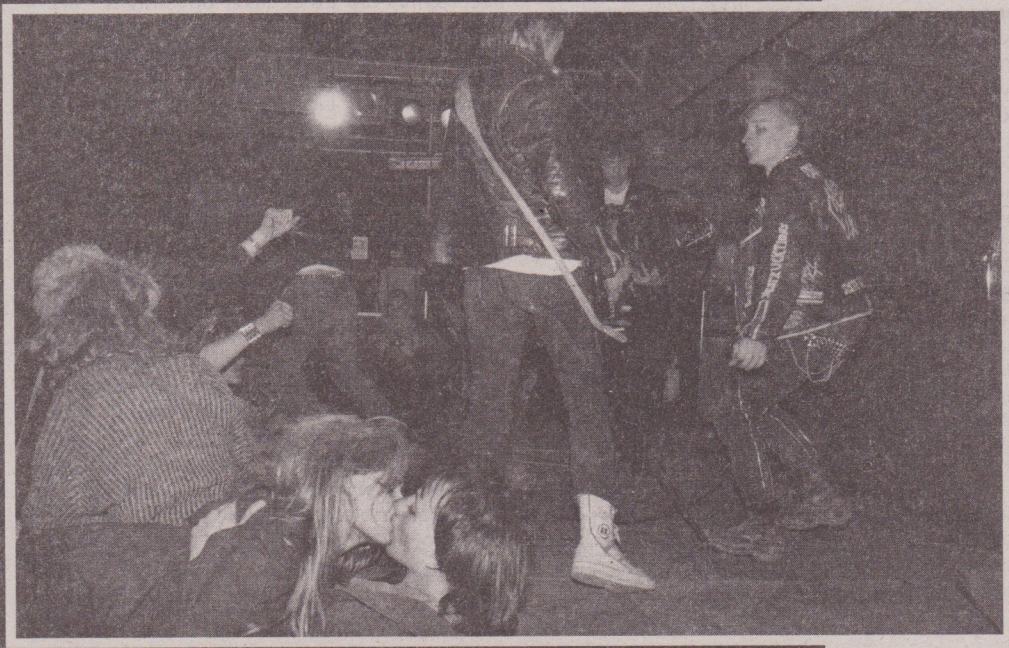
As I said, many sentences ago, Decadence gathered the folk and created a scene purposefully. Some of us saw the need for uniting the different marginal groups and gaining weight through that. Decadence, the shop and our flat, had became naturally the meeting place. Punks from Baltic and eastern countries like BRD, DDR, Poland, Yugoslavia, and Czechoslovakia traveling nomad-like in Scandinavia and Europe, found their way to our shop. And there were lots of them travelling, now that they could. The Berlin wall separating BRD and DDR still existed. It wasn't broken down until 1989. Even if these modern nomads from behind the iron curtains could not speak any language but their own, they managed to find their way to us by showing Decadence's mailorder catalogue (I have no idea how or why they spread so far and to such unexpected places but I'm ever so happy they did; got to know many a good people by that way), Decalooki, to people in the street.

From our flat we organized gigs and demonstrations. We accommodated people, we lent or gave money to some projects of others, we fed hungry punks because we could not get into any restaurant 'cause of our looks (European punks were rather a flashy piece of goods, with their tattoos, piercings, hair-dos, and studded leatherjackets). Finns took it even farther. I painted my face with whiteout and used black lipstick. Clothes were mainly from porn shops or self-made, we started running a club of our own, Zombieclub. Zombieclub gave opportunities to bands and burlesque artists and was a rather spectacular try at the time, immensely popular while it lasted. There are some houses we took hold of, back then, that are still in use nowadays. Some have habitants and some are used for music, art, and different hobbies.

Also we co-operated a lot with punks in Sweden and Norway. Many punks, myself included, travelled to give a hand in house swapping in Oslo or somewhere else—Berlin perhaps. Some folks from back then are still there. Gigs were arranged wherever they could be, not only in Helsinki. One could always ask for help from Decadence. And we were, of course, under police surveillance.

Are Cops Nazi Pigs?:
Some cops were just doing their job, they were even nice—some were stupid full-length pricks immensely enjoying the authority behind them. They gave us trouble whenever they could and in conflict situations with commons, the guilty party was of course us, regardless of who started it. Not blaming the police though, mind you. They did what they could to keep the peace in a situation unknown and strange to them, having no clear orders of what they should do from anyone. And we got even. We knew our phone was tapped, so we talked in codes we invented and after ending the discussion we rushed to the window to see how long it took for a vice squad, or a secret police car, to park in our street. They were easily known by their license plates. When we got tired of that, we started every discussion on the phone with, "If it's something that only I should know, maybe we oughta meet somewhere else place and talk about it. Our phone is tapped, you see."

The media had lots to do—and a lot to answer for—with the way commoners saw punks. In the media punks were classified as troublemakers from the deep lines of workers, seen as lazy youngsters who were not willing to work. That, of course, was a pure copycat-attitude and based on the articles of the UK press. Finnish punks came mainly from the ordinary middle class, nothing romantic there. Along with punks from middle-class homes there were a few inheritors from millionaire-families, and some from artistic families. One girl had an attorney as a stepfather, and he represented us in court sometimes, when



Above: Mellakka at Lepakko, Below: Sidi and Sakke

Above: Helping hand in Lepakko

a need arose. There were weekend-punks and here were also wino punks who looked punk but were merely youth alcoholics. Unfortunately, they were also the group that was seen most, pissing in corners and babbling something incoherent in the streets.

No wonder a commoner had his idea of punk, and punks from them and felt a deep mistrust and despise towards that humanbroth. The others, the vegetarian straight-edgers, and politically active punks, were somewhere else working hard to pursue a better world, and so, a rare sight for a commoner. We once, with Barabbas-Kemppainen, sat for a couple of hours and counted the words *lasolipunks* used (Lasol is a liquid used for washing windowshields and contains alcohol; *lasolipunks* used to drink that soapy stuff after stealing it from a gas station). Couldn't get even to ten words total. Main communication was a compilation of "fuck," "booze," "socials," and "ööörh."

Also *Suosikki,* a youth magazine number one, played its part by underlining the differences between punks, rockers, and teddy-boys, depicted as the size of Grand Canyon in their articles. Therefore every village idiot of Helsinki, craving street credibility or thinking it was international behavior and attitude, just drooled for the opportunity to crack a few heads when seeing punks.

Senseless World:

While working as an *organisateur*, a doorman, and selling tickets to gigs I noticed that about 80% of the audience and members of the bands had cigarette burns or other self-inflicted wounds and scars in their hands and body. My theory, without any academic footnotes or methodical search, is that many who found their interest group in/with punk, found also a way to disentangle their inward anxieties and to pursue their dreams the world labeled as crazy. They had support from other punks and a way of resistance to this world they felt was, and is, insecure, unfair, unstable, and demeaning. The group, this sense of belonging, brought with it a chance, and the knowledge of that chance poured the evil energies outside and into making a difference, instead of ripping and tearing of ones self as was the case before. Resistance was now changed into something else, instead of self-destruction, and this resistance was targeted against everything that tried to force one into an unfitting role/mould.

In a way, the set of values in punk, were someway even pre-Christian: do not kill, do not be bad to the little ones, respect the right of others to be what they want to be, follow your dreams, accept thyself, war is wrong, live and let live. The people I met back then, in the '80s, the punks, were people deeply craving and needing justness, they were sensitive and considerate. They also were misfits with difficulties with strict rules. Because they were, probably still are, sensitive and intelligent, they were also predestined to be victims in a world of cubicleheads.

What was, and is, punk? That is still hotly debated. Antti Annunen, bassplayer of Radiopuhelimet said once while I interviewed him, "Punk is a courageous attitude to ones doings." It is that. And a respect for life.

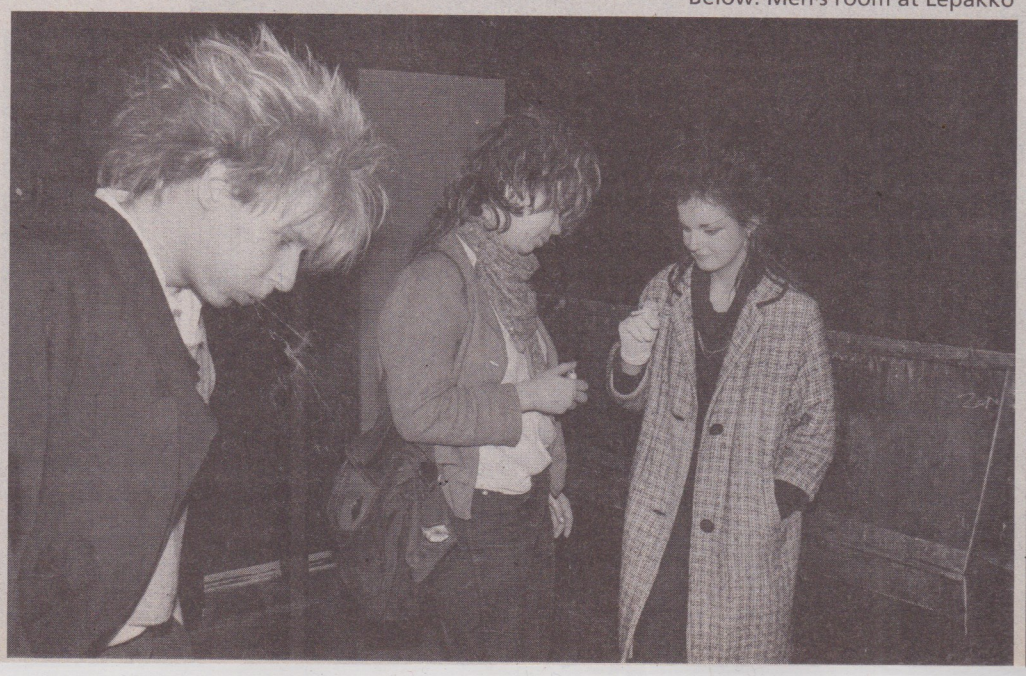
What Now, What Next?:

I live, with my family and animals (including a cat, a dog, three bears, one wolf, an owl, a few ravens, hawks, elks, badgers, cranes, and such roaming free in our ranch) in an estate deep in the forests. You'd probably describe our environment and habitat as a wilderness. In Finland we call it scattered habitat. I should know. In the '90s I spent some time in the Indian reservations of Montana and Wyoming, Canada also. The scenery is a lot like where I live now; only we don't call it wilderness. The traditional way some Indians had, reminded me of the way Finnish punks lived. It was at the same time a very free culture for an individual. In a way, the place I live now, Savo in eastern Finland, reminds me also of Indian culture and punks. Savonians are strange, but when one gets underneath their skin, you'll find same kind of attitudes as aforementioned, even in old grannies. They're a tough lot! I admire them immensely.

I still campaign for various things like climate, animal rights, human rights, ecological living, etc. Once in a while I help arrange gigs hereby and nearby. I help local bands in need of translations. I do a bit of PR for Propaganda Records for old times sake, but only if I like the band. By profession I am an artist and a mother of three sons. I write articles and columns, mainly to a local paper. Occasionally I draw cartoons. Lately I wrote four articles in the *Punk On Kuollut-Eläköön Hardcore* book. I have also some agents in the city council, so if need be, something can be done. Mind you though, I don't mix with things unless there's some absolutely stupid and harmful decisions coming out. I'm sure I shall work, one way or another, for a more equal world as long as I live, and never mind the honors or a Nobel prize! When not working, I enjoy sitting in the stairs and listening to the cranes' wistful calls from the swamp. The hubbub of cities is wonderfully far away. I can grow our food ourselves. Life itself presents itself differently when you've gone back to basics. Admittedly internet is useful, though.

It is a problem sometimes; once you start thinking, you cannot stop the process. I recommend it anyway.

Below: Men's room at Lepakko



# HALO OF FLIES

**MOHORAM ATTA THOU - split LP**
*vicious blackened hc and doom*

**FALL OF EFRAFA - inle DLP/CD** *the last chapter. haunting post hardcore/crust.*

**END OF ALL - places 7"**
*three new songs of driving metallic scandinavian hardcore.*

**NORTHLESS - no quarter for the damaged LP**
(includes CD !!!)
*a crushing, doom-laden monstrosity ala Swans, Jesu, Sleep or Big Business....*

**PROTESTANT - antagonist 7"**
*3 new songs of raging, no coast hardcore.*

***coming soon: all sorts of shit***

--DISTRIBUTED BY EBULLITION, VINYL JUNKIE, VERY, REVELATION, ROBOTIC EMPIRE, PUNKDISTRO.DE, and tons more.--

CD = 9 / 10/ 11/ 12
DLP = 18 /24 /30 /33
LP = 11 /14 /14 /20
7" = 6 /7 /7 / 9
:us/can/mex/rest:

DISTROS, STORES, AND LABELS GET IN TOUCH FOR WHOLESALE AND TRADES

(cash/mo to:)
cory von bohlen
430 e. lloyd st.
milwaukee, wi
53212 usa

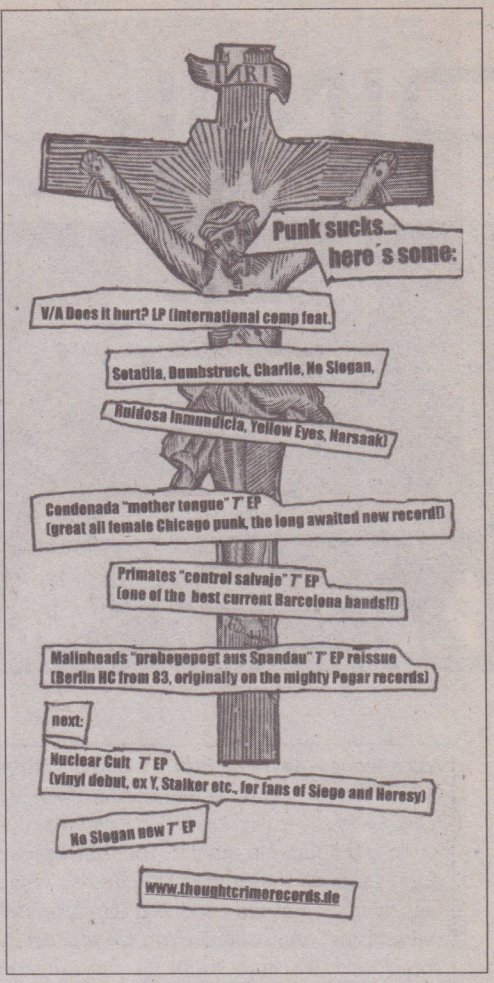
haloffliesrecords.com
halooffliesrcds@hotmail.com
myspace.com/halooffliesrcds

# State

***wasteland germany!***

(wüste deutschland/dregs o' detroit)

new german/english 7" e.p. from ann arbor/detroit punx the STATE also: new "nihil ex nihilo" 7" e.p. on punksbeforeprofits featuring State hits "vixen" & "i hate this society" revhq.com interpunk.com




PRANK
P.O. BOX 410892
SAN FRANCISCO,
CA 94141-0892 USA
WWW.PRANKRECORDS.COM

PAINTBOX
"Trip, Trance & Travelling" 2XLP

ACEPHALIX 7"
Debut 4 song EP

PAINTBOX
"Relicts-Singles collection" LP ( 2xLP for mailorder)

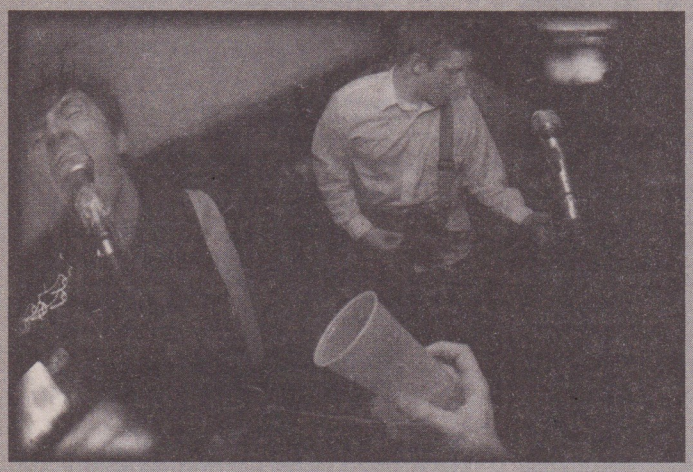
CROW "FLOCK OF BEAST" 7"
New 2 song single.

BORN/DEAD "24 hostages" 7"
Debut 7" re-pressed on gold vinyl.

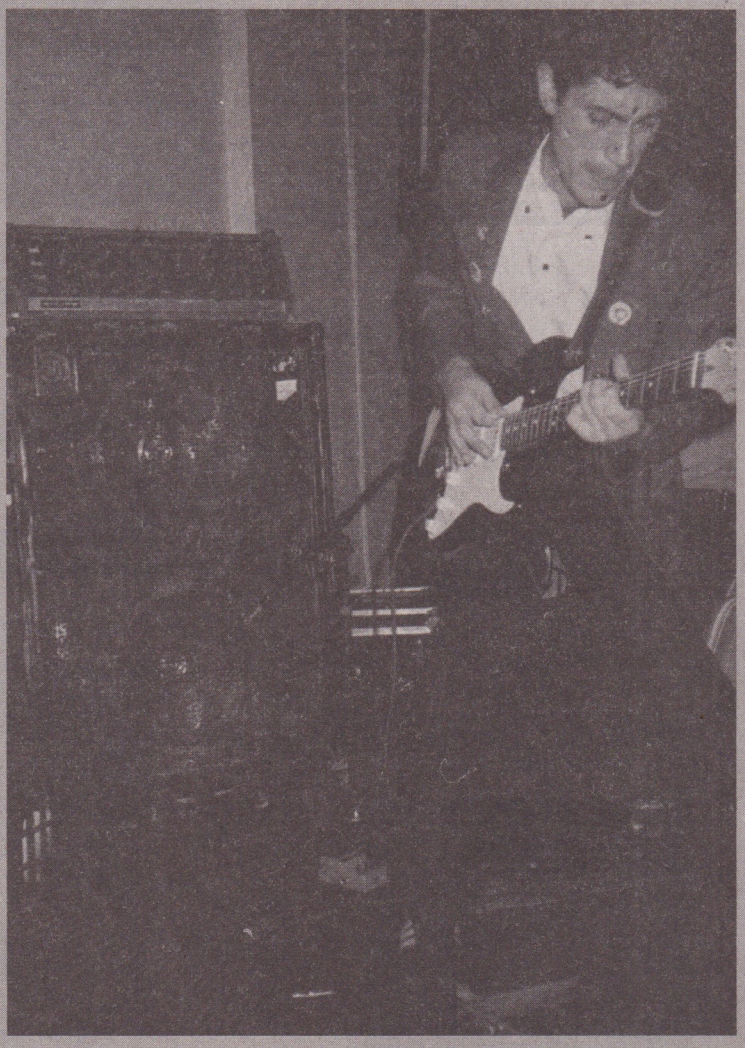
MÖRPHEME 7"
Coming soon.

COMING SOON: DESOLATION 7". CROW " BLOODY TEAR" LP re-press; ACEPHALIX LP/CD.
ON TOUR: CHRIST ON PARADE WEST COAST NOVEMBER 2009. AVSKUM JAPAN DECEMBER 2009.
VISIT OUR EBAY STORE: STORES.EBAY.COM/PRANK-RECORDS NEW PRANK BLOG AT:
WWW.PRANKRECORDS.BLOGSPOT.COM | WHOLESALE FROM: EBULLITON, NO IDEA, REVOLVER USA.
ALSO AVAILABLE FROM: REVELATION, INTERPUNK, PROFANE EXISTENCE, FERAL WARD, STICKFIGURE.DR. STRANGE, BRICKWALL, HARDCORE HOLOCAUST, ETC.

# PINK REASON



*Ask anyone—Kevin De Broux is a junky hipster prick who lives in a hole in Wisconsin and ended the Cold War, with the Russians in the lead. Seriously, call your fucking dad. Ask him. He might add that Kevin is a goddamn maniac, too, but that's just his opinion. Me, I don't think all that guff is true. Here's what is: Kevin De Broux is well over six feet tall and has a thin face. He's disarmingly honest, unimposing, and squints a lot. He sits, often. I've seen him tie his shoes. Kevin De Broux is Pink Reason, but so are other people. Kevin writes songs and they play them. He plays them too. Sometimes it's just him playing them. Everyone tells me (the internet tells me) that Kevin plays music that is sonically similar to music that was popular in the nineties. Everyone who says that is a fucking idiot. Kevin De Broux plays the blues. Pink Reason toured Australia recently, with Matt from Psychedelic Horseshit and Ryan Jewell from a million different things, backing Kevin up. I spent quite a bit of time with them, and on our last night together, a cold night if I remember, and raining if I'm not mistaken, we took in a movie* (Night Flowers) *in a movie theatre at the back of a bar. Attendance was minimal, and we decided to conduct the interview right then and there. DX, Kevin and I sat down to talk, while Matt walked in and out of the room. I have no idea where Ryan was.*
*Interview by Brace Belden and DX*



**MRR: How has throwing up affected your music?**
Kevin: I don't know if it has affected it.
**MRR: I mean, you've never thrown up, and like, you know...**
Kevin: And recorded it? Yeah, I put some reverb on it. That's how I get the psychedelic effects in my music.
**MRR: That's kind of what I figured. *Cleaning the Mirror* sounds like a stoned lonely guy who had some friends help him make a record. Are you lonely?**
Kevin: Not at the moment, no, I'm hanging out with friends; that's not very lonely.

**MRR: I have a question. How much of *Cleaning the Mirror* is you, and how much is other people?**
Kevin: Um, that album, it's all just me except for the first song, there's percussion and guitar by my friend Sean who I started the band with. But uh he just didn't show up on a lot of that album because any of the times I'd call him for practice or recording he was busy. He lives in China right now; he lives in Harbin.
**MRR: That's who you started the band with, right?**
Kevin: Yeah, we started the band together. We were a three piece at first.
**MRR: Who was the third?**
Kevin: This guy Tim Triplette, who was a good friend of ours, he sang in Hatefuck, and played in a bunch of bands in Green Bay, he was originally playing bass with us, it was just a couple of times, he just wasn't really into it. He walked offstage one time cuz he crapped his pants. The next time he walked offstage we just didn't ask him to come back, cuz he didn't crap his pants that time.
**MRR: Didn't you have a deaf guy in the band?**
Kevin: Yeah, our original singer was this guy Dax, our friends roommates older brother, who's a deaf dude, and he used to live with all of us at some point, a lot of times he'd just show up to our house and walk in, stay on the couch for a couple of months. He'd always be bugging us to let him sing in our band, and we always told him it was ridiculous, we can't have a deaf guy singing in the band.
**MRR: Could he talk?**
Kevin: No, he'd just go "BAH BAH BAH."
**MRR: I meant was he always deaf.**
Kevin: He wasn't always deaf, he was born being able to hear but his parents were junkies, so when he was a baby he got really sick and his parents just locked him in his bedroom and left him there. He got such a bad fever it fried his brain and he went deaf. He's a real angry guy.

**MRR: When and how was Pink Reason just whittled down to you?**
Kevin: I don't think it ever has been just me, that's not something I've really said about the band really, that's something other people assumed, and it's just been perpetuated. You know.
Matt: It's Kevin and god.
**MRR: I can see that.**
Kevin: God's always been with me.
**MRR: That's very spiritual of you.**
Matt: God actually plays most of the instruments on the recordings. Kevin just does the lyrics and drums. He titled lots of the songs too. "Storming Heaven?" C'mon. Kevin didn't think of that. That's a God title. It's like Lennon and McCartney, you can tell who does what, you know, Kevin takes all the credit—but you know, God created him.
Kevin: He started it.
Matt: He doesn't like that one song though, that one Kevin wrote, "The Devil Always Wins." He didn't like that one at all.
Kevin: That's when I became the only member of Pink Reason.
**MRR: If you had to give God a record, or a book or something, telling him that that book or record made you feel like you were supposed to feel, what would you give him?**
Matt: *Storming Heaven!*
Kevin: The book. That's actually a good book.
**MRR: What is it?**
Kevin: A book about LSD, the '60s and stuff.
**MRR: Who wrote it?**
Kevin: Some journalists. That's where the title of the song comes from.
**MRR: You steal a lot of your titles?**
Kevin: *Cleaning the Mirror* was stolen from John Coltrane. That's a quote of his about playing music, he described it as cleaning the mirror.
**MRR: I thought it was a drug reference.**
Kevin: Everyone thinks it's about doing coke or something. I mean, I like doing coke, but that's nothing I'm, you know, proud of.
Matt: *The White Album.*
**MRR: What's the worst thing you've been compared to?**
Kevin: Someone compared me to Bright Eyes once.
**MRR: I could see that. Sensitive singer-songwriter.**
Matt: Blank Dogs.
**MRR: What do you think of the Blank Dogs?**
Kevin: Mike's a nice guy.

Matt: Nice guy, bad band. A lot of those in America—NGBBs? Loads of them. Most of the guys in bad bands are really nice because their bands are so shitty.

**MRR: I noticed you released a 7" of hardcore covers.**

Kevin: They're folk songs. They're songs. Folks sing them. People grew up playing those songs, they don't belong to those bands anymore. If those guys came out today, and Agent Orange tried to play "Bloodstains" that'd be bullshit, but there's plenty of kids around today who can play it and it means something. It has more meaning to them than the original writers.

**MRR; I saw Agent Orange a coupla years ago. You might be right. "I Love Living in the City," I'm sure Lee Ving doesn't live in any sort of city.**

Kevin: You don't?

**MRR: I don't think there's cockroaches on his balls.**

DX: There never was.

**MRR: Oh yeah, it was crabs.**

DX: A friend of mine played your version of that song to his girlfriend and it made her cry. It made her really upset.

Matt: She wasn't touched, she was offended?

DX: No she was upset. She thought it was sad, unbelievable. And Fear was going for that, they were going for it, but in a different way. I don't reckon anyone cried.

Kevin: Their version was more comedy.

**MRR: Yeah, they had fuckin' John Belushi.**

Kevin: I think better than making girls cry, we made one of the girls, she came to our show, I gave her mushrooms, apparently while I was playing guitar solos—she came.

**MRR: But you didn't bang her.**

Kevin: Just with my music. (*Everyone laughs*)

**MRR: Who are some heroes of yours?**

Matt: Caligula. Kevin really likes fucked up Roman emperors.

**MRR: A lot of your records are on punk labels, I wouldn't qualify Pink Reason as a punk band, in the classical sense at least...**

Kevin: Why not?

**MRR: You got the little *blippidybloops* in the songs. The one on Criminal IQ sounds like farts. How do you compare dealing with Criminal IQ to dealing with Siltbreeze? Would you ever go huge?**

Kevin: Usually it's always pretty easy, pretty similar. Most of the people I've dealt with are friends of mine, so it hasn't been like, you know, any different with anyone. I guess I'd release records with anyone I thought was going to do something positive with the band. Getting on a bigger label wouldn't necessarily be positive.

**MRR: Would you see yourself with Matador. I'm not casting aspirations here, but if they or Vice offered you a deal...**

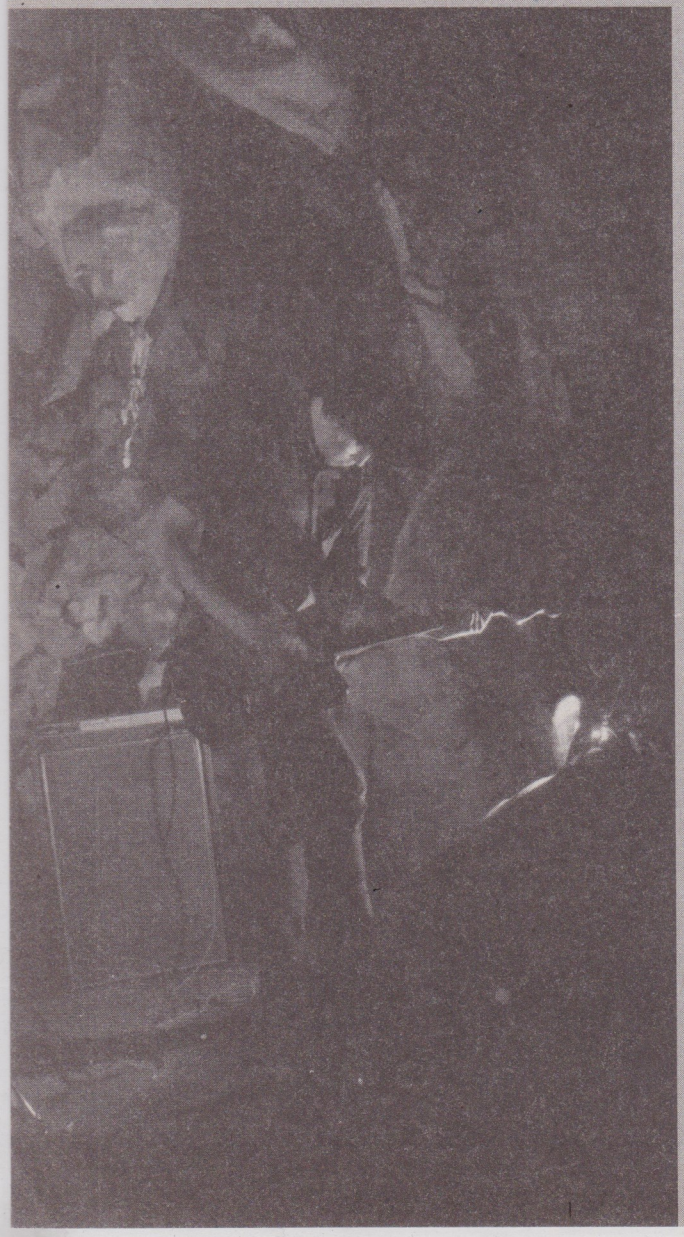
Kevin: The problem with that kind of stuff is if you deal with people like that, they have expectations of you that I'm not necessarily willing to meet. Probably why labels like this don't offer bands like ours deals.

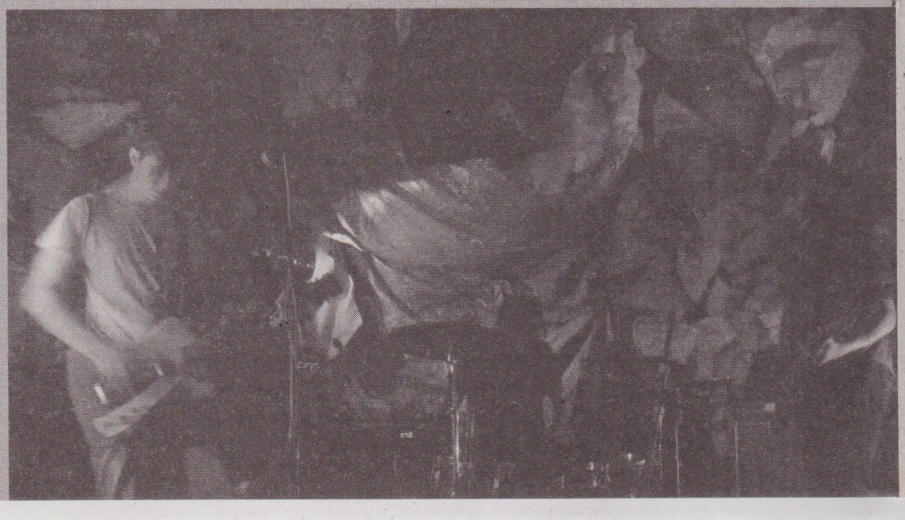
**MRR: A lot of your contemporaries, Kurt Vile and other one-man sadbands, no offense, Matador is sweeping those up.**

Kevin: I like Kurt Vile, a cool dude, but we're not very similar personally.

**MRR: I'm not saying your similar, but the whole "lo-fi" thing...**

Kevin: I'm not a careerist. I would love to be able to survive off of doing something I enjoy, but that's not why I do it. I never thought





this was a good idea for not having to work again.

**MRR: I don't see Pink Reason as a viable career option. Let's talk about rapping. I heard you were stabbed after rapping one time.**

Kevin: On my 24th birthday, I was trying to find my friends, no one wanted to hang out, so I went to the bar by myself and got shitfaced. I went to this park in Green Bay, there was some young males there, so I approached them about buying some marijuana, we went around the corner, rolled up a blunt and started smoking it. One of them started rapping, and he wasn't very good at it, so I decided to school him. He was offended and pulled out a knife. I grabbed it and he lunged at the same time, so I got stabbed in the hand.

**MRR: Let's talk about the shit you usually get asked. Russia and all that shit. What's the story?**

Kevin: my parents moved to Russia, they brought me. They wanted to take part, you know, perestroika was happening, they started allowing little bits of free enterprise and my parents wanted to take part in history. They were smuggling medical equipment in.

**MRR: Did you get into Russian culture?**

Kevin: My mom was, and she always tried getting me into it.

**MRR: Did it work?**

Kevin: I tried reading Dostoyevsky, thought he was real long-winded. Back when I was a teenager, I read about him. He was a gambling addict, serialized all his novels. I thought it was just a way to make more money, so he could write long-winded and make more cash. I thought his style sucked, until I was in my 20s and then I really liked it.

**MRR: You wrote that article on Russian punk in *Vice*, and you've mentioned bands to me before, what do you got on the subject?**

Kevin: They just have a really unique scene there. In the early '80s, by the time HC was kicking off in America, their scene just started. It was just very different from what was happening in the US. I think a lot of it has to do with utilizing the means they had available to them. It wasn't like they had big practice spaces, so some of them had to rely on acoustic instruments. The environment affected them, a lot of that stuff is heavily informed by the history of Russian folk and rock, like how in America our music is informed by our musical history. Since they have such a different experience and lifestyle there, their music sounds a lot different than ours.

**MRR: Speaking of landscapes affecting your music, you lived in New York, Wisconsin, and all that. Have you found the way you write songs changes with your living situation?**

Kevin: I haven't really written songs in New York.

**MRR: Why's that?**

Kevin: It's busy there. You have to work really hard just to survive, and if you live in a place you can practice, you have roommates who are making noise music and shit like that. There's shows all the time. It's just a real busy place, it seems like it's difficult.

**MRR: Do you see a difference between Australia and America?**

Kevin: The experimental music here is a lot better than the American stuff. It might just be the stuff we've seen, but the quality is a lot higher. In America everyone just has a delay pedal.

Matt: And a Not Not Fun cassette.

Kevin: I always thought because there's less people here, it's easier to get your music out to people. Eddy Current Suppression Ring seems pretty huge, and they're a punk band. You see the Fabulous Diamonds play, they gather pretty big crowds. You don't see crowds like that in America, even in New York City, unless you're a specific band that's hyped at the moment.

**MRR: Like who?**

Kevin: Blank Dogs, Vivian Girls, Wavves.

**MRR: What're your views on these kinda groups?**

Kevin: I'm sure they're all nice people. Except for...

Matt: Except for Wavves, He knows what he is. He knows his music is shit, and if I ever see him I'll kick his ass just because I'm bored. So Bored. Ask about the future of Pink Reason.

**MRR: What's up with the album? A shit ton of 7"s, four-song LP, now?**

Kevin: Everything I've recorded up to this point has pretty much been released.

Matt: Except for the awesome second album, which is pretty much finished and abandoned.

**MRR: Is this true?**

Kevin: Yes.

**MRR: What's it called?**

Kevin: I don't know yet.

Matt: *Dark Side of the Wizard*.

**MRR: What is the Wizard?**

Kevin: Um.

**MRR: Are you a heroin addict?**

Kevin: No I haven't done anything like that in a while.

Matt: We just smoke weed and eat mushrooms. Drug vegans.

Kevin: Everything's natural. Even synthetic drugs. Everything comes from the earth.

Matt; Even Ice.

Kevin: Ice is natural.

**MRR: People got really bummed out when I tried to get ice.**

Kevin: I was really weirded out, before coming here. My friends told me that everyone here smoked ice and that people would just give it to me. So when we got here then we asked people about it, and they were not impressed. It's probably like going to a show in SF and asking for heroin.

**MRR: People get sketched out by it here.**

Kevin: Same in America. People ain't hip to meth except in Portland.

**MRR: People or Punks?**

Kevin: Both. I mean, the movers and shakers you might call them, they're not exactly speeding out.

**MRR: Well, they might be moving and shaking...**

Kevin: True.

**MRR; A lot of the press you read about Pink Reason just describes it as drug rock.**

Kevin: All the bands I know do drugs. I fool around a lot; all my friends in bands do drugs.

**MRR: if you read an article on Pink Reason it usually just says, "*acid junkie shit gaze fucking Russia*." You think it's overblown?**

Kevin: People just read one interview, and base theirs off of that. Or they use some quote about drugs to write their blurbs and stuff, so the same shit just gets repeated. Also I talk about drugs a lot.

**MRR: Do you find people coming up to you and expecting you to cop dope with them?**

Kevin: The first night we were here, in Sydney, I was taking a nap at the show, and a kid came up, shook me, woke up, and told me he wanted me to score drugs. He lived there. I was bummed out. Can't he do that? He just kept on asking me to promise him we'd score some drugs, asking me where to get them and shit. He was the fucking one who lived there. I was napping. I don't have money.

**MRR: Where do you live now?**

Kevin: I'm... between homes.

**MRR: What city and state?**

Kevin: I don't have a home.

**MRR: It seems like a lot of times you get asked about living in Russia, but what happened when you came back to the States? From seeing Russian punk, what was your perception of punk in the states?**

Kevin: We didn't intentionally move back. Things were getting really rough over there, we were running out of money, my parents business wasn't doing as well as they had hoped.

**MRR: The medical equipment smuggling?**

Kevin: That wasn't their business. They were just doing that

because people needed it, you couldn't get that stuff over there. We basically came back during the summer, it was supposed to be for a month, my mom was going to do some work in the states, get some money, because at the time it was 3000 rubles to the dollar. The economy's really fucked over there. So if we had just a grand it'd sustain us for a long time. We came back, and my mom was going to do some work for my grandfather's company. While we were back, the company went bankrupt, and so we were stranded. Everything we owned was stuck over there, and we never got to go back to get it. My family and I were living out of a motel room together, sharing one room; it was really rough, fucked up. I'd listened to American punk before I moved to Russia, that's how I got into the Russian stuff. But it didn't have the same impact on me, until I guess I got back from Russia and I started going to local shows, seeing local HC bands. Then I felt a connection to something bigger. But you know, there's something about the Russian punk scene, about the music there that resonated with me very deeply. It was frustrating when I tried to talk to my friends in America about Russian punk, I'd play them cassettes. They'd tell me it wasn't really punk, shit like that, it was kind of disillusioning. Coming back, seeing how restricted some of these peoples view of what punk rock really was. And seeing how empty it is.

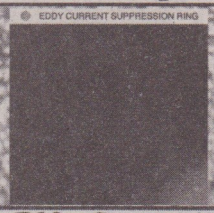
I was into political punk and hardcore, I was really into shit like Profane Existence. I'd go up to Minneapolis to play shows, and I'd just become disillusioned when I'd meet those people. It felt like everything they wrote about wasn't how they lived. People talk a lot about revolutionary politics but they don't live a revolutionary lifestyle. I don't think there's anything revolutionary about dumpster diving. People in Russia put their life on the line for their music, they risked their lives literally, and a lot of them didn't survive, just because they wanted to speak their mind. I feel like they were a lot more eloquent, maybe because they had it all on the line, they thought to say more than just "Fuck the police." Russian bands didn't sing about cops so much, it was about deeper issues than that. Singing about their culture, their history.

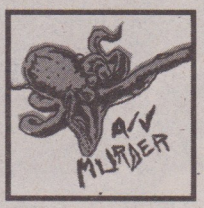
**MRR: I read some lyrics, by Egor Letov the translation was really shitty, but there just seemed to be a lot of thought in them. Doesn't happen so much in punk in America, where people just try to relate to each other and say what they think they should.**

Kevin: That's what punk is in America. America isn't such an individualistic nation, punk is such a collective thing. They want lyrics everyone can sing along to, you know, everyone can feel this together. The Russian music, the lyrics are a lot more existential and personal. People even label that particular style Existential Punk there. There's other punk bands, too, that're very Western, *MRR* put out that band Naïve. Which just shows how fucked up *MRR* is sometimes, how blind they are. The reason I didn't read it for so many years of my life is because they got their head in their sand. Of all the bands in Russia they release Naïve, which is this shitty Western style punk band that toured with MDC. That's another fucked up thing. I saw MDC live, I burned Dave Dictor all these Russian punk CDs, of this Siberian punk stuff. I went up to him after the show, I tried to talk to him, saying "You guys were the first Western punk band to tour Russia, it'd really mean a lot if you'd listen to these CDs. I don't know if you're familiar with this stuff, they were what Russian punk's about". He acted like I was trying to give him my band's demo, saying shit like "Thanks for your band's demo." Are you fucking retarded? You're not wasted. I'm speaking clearly. What is your fucking problem? That's what American punk is, so much of the time it's completely self-absorbed bullshit romanticizing themselves. Which I guess I do too. (*Jarrod from Fabulous Diamonds saunters into the room*)

Jarrod: I just wanted to get my name in this interview..

# PINK REASON





NEW ON GONER

GONERFEST 4 DVD/CD

FEATURING:
Say Realard Doga Boogas Greg Cartwright
Mr. Airplane Man
Lover! Headache City Evil Army Cococoma
Perfect Fits Carbonas Marked Men Black Rose Band
Mr. Quintron & Miss Pussycat Top Ten Goodnight Loving
Busy Signals Eddy Current Suppression Ring Boston Chinks
Digital Leather Menthols Hank IV
King Louie One Man Band Staags Final Solutions
Hipshakes Okmoniks Vending Machine
Gentleman Jesse Donny Denim Thomas Function
Jeff Evans & Ross Johnson Barbaras
Arch Rivals Hex Dispensers
Tyler Keith & The Preachers Kids
Digger & The Pussycats Tokyo Electron Head Tuff Bananas

2+ Hour Video Pro Shot + 60 min CD

Cococoma lp/cd

Eddy Current Suppression Ring lp/cd

Magic Kids 7"

Lots More At GONER-RECORDS .COM

GONER RECORDS
2152 YOUNG AVE
MEMPHIS TN 38104

distributed by revolver

dcc

OUT NOW:

**A/V MURDER**

Tourettes 7"
(members of Tyrades & Cococoma)

**&**

**COLA FREAKS**

Dødt Batteri 7" (repress)

OUT SOON:
**BILL BONDSMEN** - DISASTER PRONE 7"
**LÖGNHALSMOTTAGNINGEN** - EP 7"

**LOCAL + CROSS**
www.localcross.com

THE 2010 Slingshot ORGANIZER is now available!!

a day-planner calendar with radical historical dates, worldwide radical contact list, menstrual calendar & much more

TWO SIZES and 22 colors

suggested retail $6 • (4.25 X 5.5 inches)

SLINGSHOT 2010 ORGANIZER

With a thick laminated cover suggested retail $12 (5.5 X 8.5 inches)

Slingshot Collective's first Book

A 200 page full color coffee table book on the life and times of Berkeley's People's Park.

PEOPLE'S PARK STILL BLOOMING

Subject: Urban studies / Counter-culture / History

Price: 24.95

**Get your copy at an independent bookstore:**

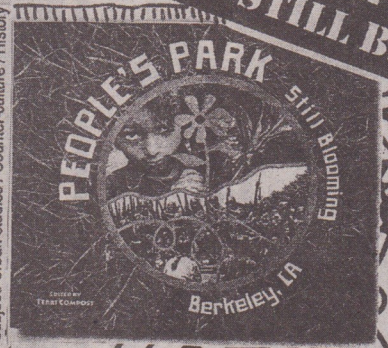
USA (partial list)
Bluestockings – Manhattan, NY
Quimby's – Chicago, IL
Lucy Parson Center – Boston, MA
Pulp – Washington, DC
Wooden Shoe – Philadelphia, PA
Left Bank Books – Seattle, WA
In Other Words - Portland, OR
Arise - Minneapolis, MN

East Bay (partial list)
Moes Books - Telegraph and Dwight, Berkeley
Book Zoo - Telegraph at Alcatraz, Oakland
Pegasus Books - Shattuck and Durant, Berkeley
Walden Pond Books – Grand by Lake Merritt, Oakland

San Francisco (partial list)
Bound Together Books - Haight Street, San Francisco
Modern Times - Valencia and 20th, San Francisco

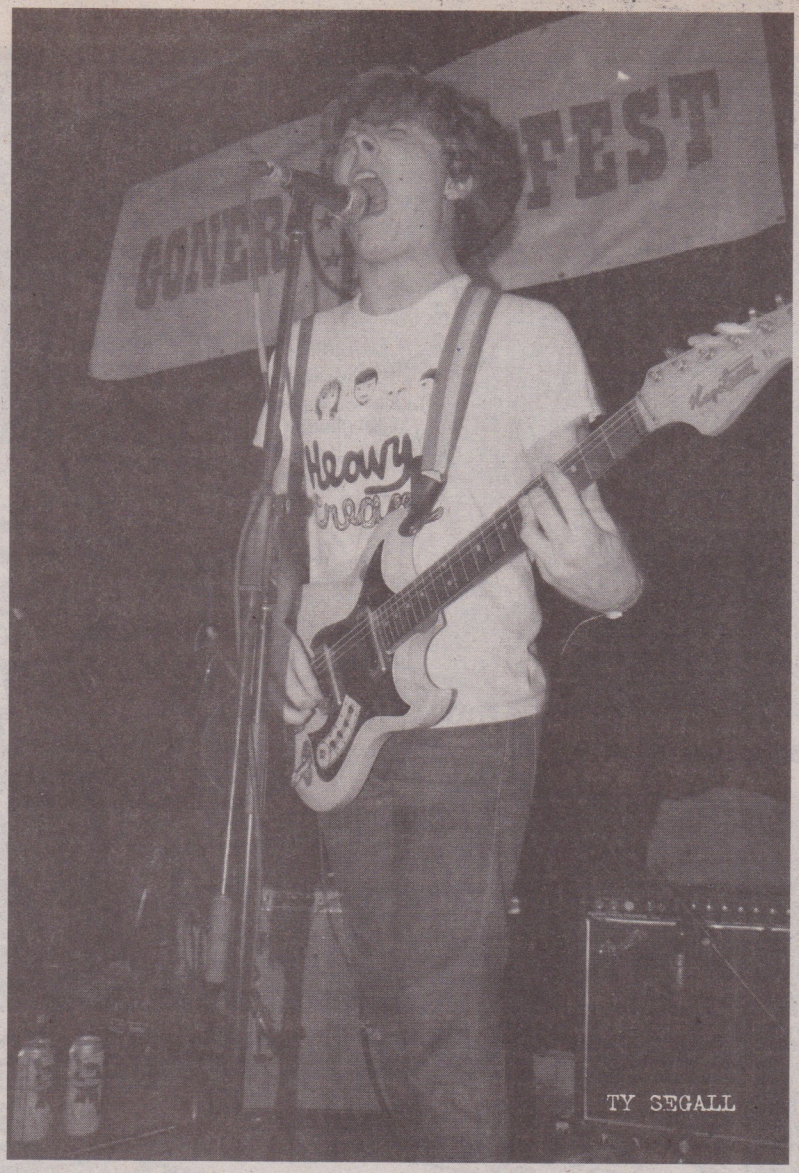
**Available at infoshops, independent bookstores & food coops or via mail:**
Whoop! Distro PO Box 3885, Berkeley, CA 94703, www.whoopdistro.org
Microcosm 222 S. Rogers St. Bloomington, IN 47404 812-323-7395, www.microcosmpublishing.com
AK Press 674 A 23rd Street Oakland, CA 94612, 510 208-1700, www.akpress.org
Little Black Cart PO Box 3920, Berkeley CA 94703 206-202-1914 www.littleblackcart.com
Buyolympia.com 3925 N Mississippi Ave Portland, Oregon 97227 1-800-856-3246, www.buyolympia.com

**To order bulk quantities for resale, contact the Slingshot Collective**
510 540-0751 ex. 3 • slingshot.tao.ca

# GONER FEST

THE INTELLIGENCE

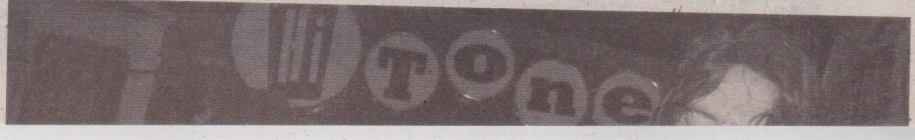



TY SEGALL

GONERS

COCOCOMAS

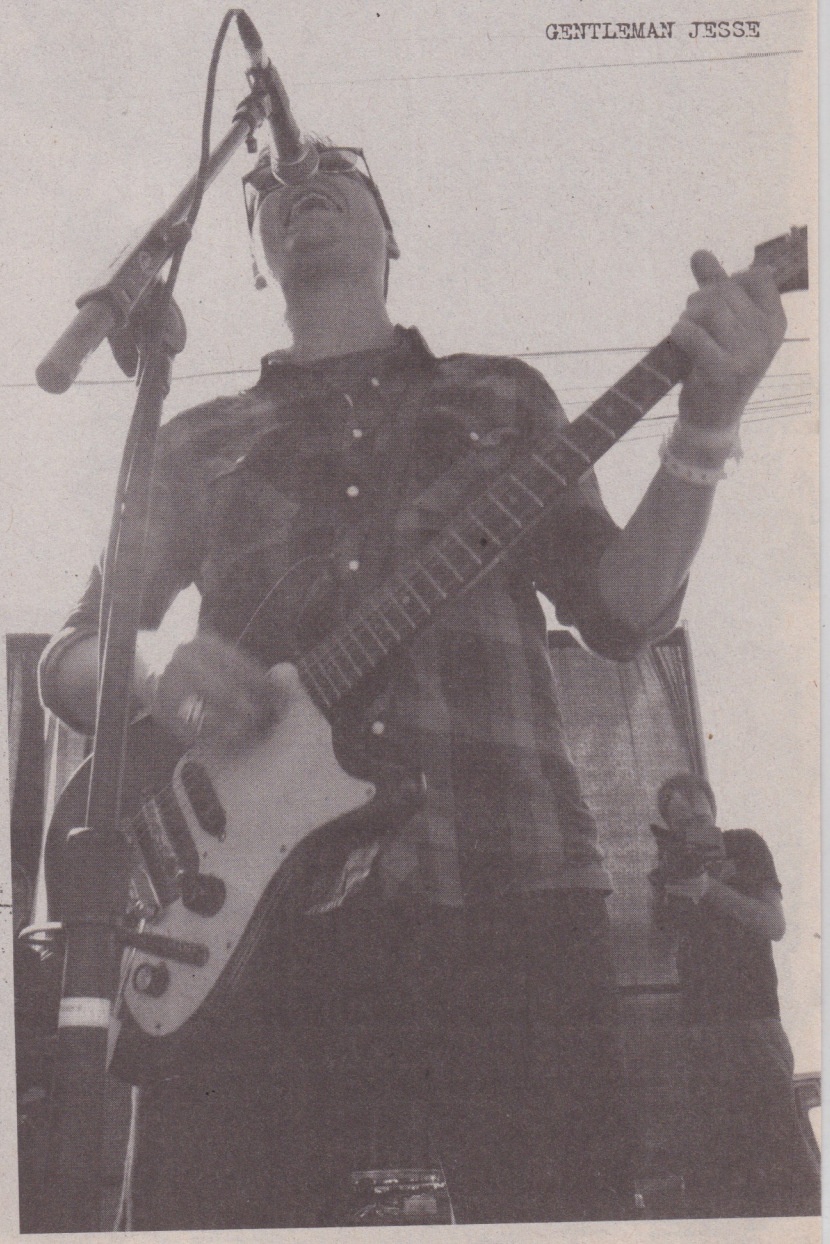
ALL PHOTOS BY KEVIN MCCANN



SHITTY
BEACH BOYS

MAGNETIX

A BOX ELDER



GENTLEMAN JESSE

# POSITIVE NOISE

***Positive Noise is four of the most amped-up, excited people I know, and they all happen to be in a band together! They all love hardcore/punk and are not ashamed to tell you about it. Nowadays, it's so chic to be bored or unimpressed with hardcore/punk. Everybody has seen everything before, so having beliefs is tiresome, and voicing those beliefs is a nuisance and disruptive to the safe, un-confrontationasl shows that we're all used to. Well, these proud punks aren't having any of it! They're playing stripped down hardcore that is loud, honest, and best of all, punk as fuck. They are all approachable and don't take this for granted. Among the sea of negative and/or "too cool" bands out there just working their way up the ladder, Positive Noise gives me hope that hardcore will be around forever and will always be a viable option to anyone that needs a way to cope with the shit life deals out.***

*Interview done through email by Joe Lachut*
*Photos by Mike Driggs*

**MRR: Let's start with the name Positive Noise. What's the story behind the name and why start a band like this?**
Sock: Ryan pitched the name and I was all about it—combining punk rock and positivity and anger. Anger with direction equals punk to me.
Ryan: The band started about a year-and-a-half ago. I had this name, Positive Noise, and I wanted to do this band really bad. I really wanted to do a 1999-2002 era HC band. I had people in mind, and those people are Casey, Sock, and Kevin. So they said yes, and we got together for the first time and wrote and recorded the *No Hardcore* 7" in two days. This band for me is the answer to a lot of fucked up shit happening in my area. The entire *No Hardcore* 7" is about Grand Rapids and the area around it.
Casey: The name was created as an idea Ryan had before the band even started. I loved it and think they picked me to be in the band cause even though sometimes I feel down, I really just try to maintain the most positive mindset possible. It is a no-fail idea that only brings good things. Obviously our band is really noisy and even though some of our lyrics are about negative things, hopefully after you are done watching us play you will be left feeling really positive.

**MRR: You guys all live in different cities in Michigan. How did you meet and is it hard to get together and make this band happen?**
Sock: I doubted it would work out, but we willed it and it has happened. We all know what kind of music we want to play: short, abrasive, fast. Plus, Kevin is the master organizer, driver, PA guy, handyman, recorder, etc.
Ryan: Kevin has a recording studio so we all get together and record and hang out about two times a month. It was not always like this. In the start we played more shows than we practiced, for sure.
Casey: I've known of Ryan since his days in New York and I was pumped when he chose to move to Michigan. I met Kevin through Ryan. I've known Sock for about eight years now and have lived with him for almost three. I never thought the band would work so well and thought it would just eventually fizzle out, but after becoming best friends with these three other guys, it now seems impossible to quit as a band. No length of distance could keep us apart! We are buddies and brothers.
Kevin: I met the other guys from recording some records that Ryan put out and seeing everyone's old bands play. Based on what they had to say with those bands I knew I had to make friends with them. Sock, Casey, and Ryan especially, never really slow down so that makes it pretty easy to motivate us to travel across the state for practice.

**MRR: All of you beam with Michigan pride and talk about the importance of buying locally and supporting your community. What the fuck is so good about Michigan and how do you all contribute to it?**

Sock: Oh God, Michigan has cherries! And strawberries, Swiss chard, arugula, spinach, kale, paw paws, apples, farmer's markets, beaches, CSA (community supported agriculture), and Wild Earth Chocolates (Muskegon-made, fair-trade, organic, vegan, raw chocolate…the best ever!) Lots of good bicycle riding, gorgeous dunes, and the Great Lakes all around us! I have a CSA share from a local farm and shop all I can from local farmers markets and have just begun gardening and am learning from my bud, B-Money, about how it all happens—you plant seeds, they grow, and you eat! I have mega-plans to have a co-op housing community and land where we are as self-sustaining as possible in an area away from the city, where we can breathe safely. I also have plans to construct a veggie oil bus by the time Positive Noise tours in 2010, if indeed we do tour in 2010, and the bus would be a transporter of our homegrown goods to local markets/folks. I'm constantly in training and learning how to live collectively and democratically with several people and am always fighting against the "stranger mentality" of not talking to people you don't know. I do a small distro and label called Otherwise Dead, but it is slow because A.) Punk kids around here don't buy records/CDs/tapes and, B.) I don't have a car, so sometimes it's tough to get to shows.

Ryan: Well, in the hardcore sense, I do a site called www.rscreamer.com. I play in four bands and do a label mostly rekeasing Michigan stuff by bands like Bunny Skulls, State, Positive Noise, Religious SS Disorder, Insults, and more. I book shows, take care of bands when they come to town, and help out at a local art space that does shows. In a non-hardcore sense, I built a vegan menu for a new local restaurant that prides themselves on trying to get stuff locally. I am also just opening a vegan hot dog cart that will focus on local products called Locals Only. That, in the future, will be the name of my diner also. I am a member of a screen print collective called The Nest. This is my town. I want it to rule and I will do all I can to help it progress. If you live in an area and you love seeing hardcore bands, then you better make it happen because nobody will do it for you. I learned this growing up in a small town that nobody gave a fuck about. You could just move to a big city and be a part of something that has always been going down, and believe me I think about it all the time, but fuck it. I am staying here that's it.

Casey: We've got beautiful sunsets on Lake Michigan. That's all that has to be said. I know Ryan is gonna have a huge, lengthy reply to buying local. He says it best, so I will leave that to him. I try to contribute to the scene because I feel it is my duty to spread something that has been such a profound, positive aspect of my life and give younger kids the same entryway to punk that I had. I have no doubt in my mind that without punk I would be some anti-depressant-taking-loser, fighting my way up a ladder to impress some boss out there. That's not my life today and I can only thank my longtime friends and punk for that.

Kevin: The climate and ecology are diverse and amazing here, but the economy isn't so hot. I live in Lansing, a very different area than the other guys. With General Motors gutting the community since the '70s, the party-school state college, and the seat of government, the local attitude and politics are very retrogressive. There is a polarized, "us vs. them" mentality which produces some really beautiful people, punk and not, that sprout up out of cracks like weeds. I've been to a lot of hip hotspots, but I keep coming back to the friends, real people, challenges, and constant overcast. Every day, my friends and I are voting with our purchases, helping people get music recorded that wouldn't otherwise, working on DIY venues, and, as cheesy as this sounds, anti-corporate beer activism! A wonderful punk nurse just took over a community health program here too! Plus, we circle pit, not side to side.

**MRR: You all have been involved in DIY HC/punk for a while now, and I know some of you are getting up there in years. What keeps you coming back to all of this?**

Sock: I'm only 26, and I say *only* because there is so much more that I look forward to as far as everything from new music to new ideas to destroying old ugly things and ultimately the beautiful learning process that is life. All the new bands, the buzz of guitars, the raging thrash of drums, the veins popping out of singers' necks, the safe space and destroyer of inequality, sexism and other garbage punk can be. Plus, the jump away from capitalism and competition, high prices, sales, products, sponsors, and corporate infection keeps me as excited as I was at 15!!! This is the best music and vent/release in the world and the source of so many great relationships and times. It serves as a great weapon to get things done in other areas of life too!

Ryan: The community that comes with it. It rules. It makes me different from everybody else. In life, you see all these people that are just after the standard American dream bullshit. I'm like, "Fuck that! I'm punk, so fuck you!" I don't need a car. I don't need a girlfriend. I don't need the bar. I got my records and I got my bands. I work as a cook. I dropped out of school and that's it. I'm a punk rocker and a skater, that's it. That's what I do. It keeps me young forever. I got this feeling when I was 15 and I still have it today. Hardcore rules!

Casey: Being the youngest member of this band at 22, and arguably the most immature, I feel it's my duty to bring these big oafs down the age ladder with me. Never grow up! As more and more of my friends become fathers and mothers, I am just left with a feeling of, "Why the hell are you

leaving what is so dear to me?" Being young is just where it's at. I'm sure all of us share the idea that even though we still age, we are fine with a 16-year-old mindset.
Kevin: I'm 30 going on 15.

**MRR: You have a pretty big hand in all of your releases, from the recording to putting them out on your own labels. How important is it to you to be so involved in your releases?**
Sock: It's our music! I'm super proud. I think we're all super proud and love our band, the music we make, the ideas we portray and the attitude and humbleness we make an effort to present to people. We love records and bands that care and we don't take this stuff for granted! Good question!
Ryan: We put out our own records because we have to. This band says a lot about the people involved so we have to have a part in every step taken to make this band what it is. If we need help getting a record out because we don't have the cash, then we will just call up a friend and be like, "Hey man, can you put this record out?"
Casey: Do it yourself!!! Forever!!!
Kevin: As far as recording goes, I live for it and love making records that sound like sandpaper. All of our stuff has been recorded in dungeon basements just a little big bigger than a van, total guerrilla style, and I think most bands would do it that way if they had some mics around. It's pretty awesome/empowering to not rely on some person for recording that uses cracked software, only listens to Dave Matthews, and triggers all your drums. Ardour!

**MRR: All of you have been in previous bands. How are those bands different from Positive Noise?**
Sock: I always choose to be in bands with passionate/loony motherfuckers who maybe can't play their instruments that well, but who have that love/drive and burning spirits in their eyes, and PosiNoise is like that.
Ryan: I loved, and still love, all the bands I've played in or play in, but Positive Noise is the best band I have ever been in, hands down. We work as such a tight unit. Being in this band is fucking hard. You have to stay on top of your game to play with these people. I have to train for tour. It's the real deal.
Casey: This is the third band I've played shows with and it's the most solid. This is the first band I've been in that I can say, without question, every single member is as psyched as I am to be a part of it.
Kevin: I've always played death metal and grindcore before and never found enough vegan zealots who are obsessed with fast music. I'm completely in love with this band, but I do miss the windmills.

**MRR: A collection tape of all of your stuff just came out on Otherwise Dead Records (Sock's Label). What's up next release-wise? Are there anymore tours coming up?**
Ryan: A four-way split 7" with Sock's other band, Xtra Vomit, is coming out. There was going to be a split 7" with SmartyBomb, but the guy who was going to do it just disappeared. If you are out there, contact us! We don't hate you. We just think you are dead! After that, an EP called *The Human Condition*, which is all about the human mind and how we act. Working with and seeing different people everyday really gets to me. Like, when I'm cooking at work and someone's order gets messed up, so they send it back after screaming at the waiter. It just makes you think about how fucking spoiled we are and how fucked up we act. The entire record is just focused on getting some built-up anger out. We were just on tour with Crucial Cause this past August on the East Coast. We plan on being a band forever, so plan on a lot more.

**MRR: Ryan and Sock both run labels (Punks Before Profits and Otherwise Dead). Have you noticed any change in how your labels or other labels operate or how willing other labels are to trade? How do you stay afloat with higher record prices and the shipping increase?**
Sock: I have done little amounts of trading because I have a newborn label and am figuring out how to do stuff. I sell stuff super slow and only have four releases so I am just seeing how the punk-label world works out! One thing I can tell you is that trading overseas for me has been frustrating with the hefty prices, but we do things like trade CDs without the plastic cases (just inserts and discs) to save money. I am learning all the time and will figure this stuff out! I am patient!
Ryan: I love doing the label and this year it has been crazy. Now, I am doing mostly local Michigan shit. Trading has changed a lot. It's not as crazy as it used to be, but what can you do? Also, people are charging way too much for records! Doing a record label can be hard, but in the past ten years, I have made some awesome friends and it's been worth it for sure. Doing a punk label is fun and I really never want to stop, but know I will sooner or later. I do think it's sad to see some people putting stuff out for the wrong reason. I just do records from bands that I truly love and want to help out. I have lost so much fucking money, only because I am shitty business man. I have no idea about the future of record labels, but I can tell you this: When I go to the post office and they tell me that there is no more media mail, then I am done that day. No kidding!

**MRR: At your live shows Ryan is pretty outspoken about his beliefs concerning DIY, HC/punk, and just about everything else. What pisses you off about hardcore and the people involved?**
Sock: I like the humble, passionate folks who don't think their shit doesn't stink because they play in a band. Ugh, why does this even have to be mentioned? I *hate* sexism in hardcore, and I feel very bored and silly in rooms full of white dudes. It's like we're not moving. Anyone that makes another not feel welcome due to ageism, racism, homo/trans phobia, or sexist shit is the opposite of punk to me. I dedicate my efforts to making punk fun, welcoming and absolutely productive/positive/anarchist/political. A "political" punk is just more aggressive rock. Punk is a protest to me, that's it. An aid, a weapon, a tool. Ideas, friendship, music. Progression!
Ryan: Get off your fucking phone assholes and start making this time count! I am sick to death of this Pabst-drinking, text-messaging, boring fucking scene. You make your own scene. People are so lost in the fucking past these days and it's killing the scene. People who text message at shows should get the shit kicked out of them. We need some urgency in hardcore again. The honesty and energy that make this movement great is missing. Don't you want to be remembered for something? Well, then get off the phone and get in the pit! Fuck you to all the beer-belly bar punks who talk shit about today's hardcore scene. I love hardcore history, but that's what it is: history. Let's deal with the present.
Casey: I don't wanna tell people how to enjoy punk, but for crying out loud! The dull people lining the walls drinking or messing with your text messaging things are bringing us all down! We sure do need less people like that and more crazy ADHD kids doing back flips and running around smiling.
Kevin: Ryan always speaks pretty well in my opinion, and the same apathetic-attitude-text-messaging-corporate-beer-drinking-Taco Bell-Myspace-bullshit that chaps everyone else's ass also chaps mine.

Contact: PO BOX 1148, Grand Rapids, MI, 49501
punksbeforeprofits@hotmail.com

# tenzenmen

australasian diy distro specialist

music from
australia, china, indonesia, japan
korea, malaysia, new zealand
philippines, singapore, taiwan
thailand

www.tenzenmen.com

PUNKS BEFORE PROFITS

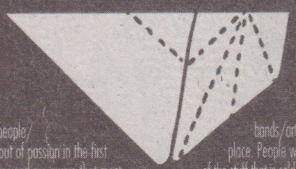
MICHIGAN HARDCORE

BUNNY SKULLS- 18 SONG EP
MEMBERS OF VILENTLY IL
BUNNY SKULLS- S/T 10 SONG EP
RELIGIOUS SS DISORDER- PREY EP
EX I OBJECT
RAMMING SPEED- ALWAYS DISGUSTED
NEVER SURPRISED EP
STATE- NIHIL EX NIHILO EP BRAND NEW!
CONQUEST FOR DEATH LP
EX WHAT HAPPENS NEXT?
INSULTS- THRASHER GO HOME EP
CLASSIC MI HARDCORE FROM '85

PUNKSBEFOREPROFITS.ORG
GRSCREAMER.COM
P.O.BOX 1148 GR, MI 49501
LPS= $10 PPD EPS= $5 PPD

TRUST

WWW.TRUST-ZINE.DE



We like to meet people/ bands/art/sport/etc. that do what they do out of passion in the first place. People who believe in underground culture and are aware that most of the stuff that is sold nowadays under that flag is total crap only made to make money. And, if you feel you can write and relate, get in touch. To put it with Fugazi's words:

"NEVER MIND WHAT THEY'RE SELLING- IT'S WHAT YOU ARE BUYING"

# FORCEFIELD RECORDS

## 2009 RELEASES

SUMMER 2009 (OUT NOW)
- LORD BY FIRE-"S/T" 7"
- TENEMENT/FRIENDLY FIRE-split 7"
- JUICE TYME!-"S/T" 7" (w/ HEADCOUNT RECORDS)
- COUGH - "SIGILLUM LUCIFERI" LP
- TOURNAMENT-"YEARS OLD" CD/LP (LP-180 gram w/digital download)
- INFERNAL STRONGHOLD- "GODLESS NOISE" LP

FALL 2009/OUT NOW/OUT SOON
- CANNABIS CORPSE- "BLUNTED AT BIRTH" 12" (2nd press)
- INTER ARMA-"S/T" 12" LP (w/ Mirror Universe)
- BALACLAVA-"SHAME" 7"
- BASTARD SAPLING/INFERNAL STRONGHOLD split 7" (w/ Tension Head Records)
- THIS BLACK BOX - "RECONSTRUCTION" cassette tape

WINTER 2009/2010
- THE WAYWARD- 7"
- COUGH/WOUNDED KINGS- SPLIT 12"

WWW.FORCEFIELDRECORDS.ORG FORCEFIELDRECORDS@GMAIL.COM
PO BOX 26946 RICHMOND VA 23261
eliza childress www.flickr.com/photos/historyofhell

# GUN OUTFIT

***Gun Outfit is a three-piece group including Carrie and Dylan on guitars with Reuben playing drums. While the band is based in Olympia, Washington and on LA's PPM Records, Gun Outfit's distinctive, murky feedback sounds seem a million miles beyond the niche of label or town. Their meticulous, guitar-driven methods wind around both a fearless and deliberate energy. This balance is essential to a new chapter in the Northwestern underground. I showed up late to a hamburger stand in South LA, but Gun Outfit was nice enough to stick around and answer questions while I pigged out on some delicious junk.***

*Intro and Interview*
*by Jess Scott*

**MRR: So Gun Outfit was just Dylan and Carrie in the first year?**
Dylan: Yeah it was really awkward. One show I didn't have a strap and had to sit down.
Carrie: The first show was just a debauched Neil Young cover. One song.
Dylan: Botched. And debauched. I was debauched and the song was botched.

**MRR: What song was it?**
Dylan: "Mother Earth (Natural Anthem)."

**MRR: Neil Young seems apt. Your stuff has this weird, spooky, Western thing to it. And sometimes I wondered about that, are these East Coast kids putting it on? Or is it some genuine weird West Coast-feel stuff? But you're all from Washington State!**
Dylan: (Laughs) I would hope so.

**MRR: Do you want to talk about what it's like to play in a band in the Northwest? It seems like it's had its (commercial) heyday, but it still has a lot of cool stuff going on.**
Reuben: That's true about pretty much anywhere though.

**MRR: Yeah, but are people surprised about what you sound like? Do they expect it to sound more like the typical indie-Olympia mold?**
Dylan: People definitely struggle to describe us, as though it were a part of Olympia's continuum of music. We always get a lot of questions about K Records, stuff that happened in the past. Stuff that I don't feel connected to. It's kind of a blessing and curse to be from there.

**MRR: Why is that? Because more people are likely to know who you are, there's a big community of kids that go to shows—at least more than your average small town.**
Dylan: Everyone's in a band. It's all about music there– as compared to doing other art.

**MRR: Outside of that scene, where have you guys toured?**
Dylan: We've been on two West Coast tours and one nation-wide tour. They've all been very different. On the first tour we traveled in a fake bio-diesel bus with Sisters.

**MRR: Why was it fake bio-diesel?**
Dylan: It was bio-diesel so we bought a bunch of vegetable oil but it didn't work. We drove around with 75 gallons of this oil and the engine caught on fire. All the shows we played then with Sex/Vid were good. All the other shows were like…
Carrie: One guy at the back of the bar flipping us off the whole time.

**MRR: Where are your favorite places to play, what has it been like this time around?**
Dylan: Austin.
Reuben: New Orleans.
Dylan: We got in a van accident this time, like four days ago. We totaled the van. Blew out a tire, hit a semi-truck, and I broke my nose.

**MRR: This time? But your nose looks fine.**
Dylan: Yeah, they just popped it back in.

**MRR: You have a really nice nose, I never noticed that.**
Dylan: That's all I was thinking: "My precious nose!"
Carrie: You wouldn't be so pretty.
Dylan: It was depressing, we could've died.
Reuben: The window shattered all over me.
Carrie: All of our records we bought on tour flew out the window. We got out of the van and a little boy was picking up all the records strewn across the highway. It was really insane.

**MRR: Metallica style!**
Reuben: No bass player!

**MRR: So who have you played with on tour that you liked, or in general?**
Dylan: I don't know much about new music. But we played with two cool bands, Vile Gash from Columbus, Ohio and Awesome Color.
Carrie: I liked the Chandailes in Tempe, Arizona. They were all high school kids. And White Boss.
Dylan: In Milwaukee, Bored Games were really good.
Reuben: Best band name so far goes to the band we're going to play with tonight (in LA), Mr. Highway.
Carrie: You didn't like Wigger Mom?

**MRR: What do you envision?**
Carrie: We want to go to Japan. And Europe. We're planning on moving out of Olympia.

**MRR: Why do you want to leave Olympia?**
Dylan: The social aspect. There's a lot of bullshit. I'm sick of working at a pizzeria. None of us really have jobs, we all "work" at the same place.

**MRR: Come to LA!**
Carrie: LA doesn't work because Reuben doesn't drive.
Reuben: I'm going to start driving. There's a quote from Billy Gibbons (of ZZ Top), something like, "if you're in a band and American and don't drive, then you're an idiot." I took that to heart.

**MRR: This is kind of a two-part idea: why did you put stuff out on PPM in LA and do you feel similarly-minded to the bands on that label?**
Carrie: I wasn't aware of PPM at all. Dean was just the first person who asked.
Judd (from Sex/Vid): Gun Outfit had played a show in Olympia with Sex/Vid, No Age, and Pyramids. Dean saw them and later called me to get in touch about putting stuff out.
Reuben: It was just good timing. We had four songs and a week later Dean offered to put it out.
Dylan: I don't feel like-minded to the bands on PPM, but it's nice to have a label outside Olympia put out your record.

**MRR: How come? What's the outsider benefit?**
Dylan: Because you automatically have a connection to a different place. We've played LA more than anywhere else and people care more about it because of the label.

**MRR: If PPM hadn't offered would you have self-released?**
Dylan: No one else in Olympia was interested in putting us out. So yeah, we would have probably put it out ourselves.

**MRR: How do you record? Do you do it on your own?**
Reuben: Both the cassettes we recorded ourselves. But the 7" and 12" were recorded by Dave Harvey in Olympia.
Dylan: He has a four-track, half-inch analog studio set up in his basement. And he's good at communicating. He makes the drums sound big!

**MRR: Have PPM ever wanted you to try recording somewhere in LA?**
Carrie: No, Dean doesn't really direct us. He just pays for the records.

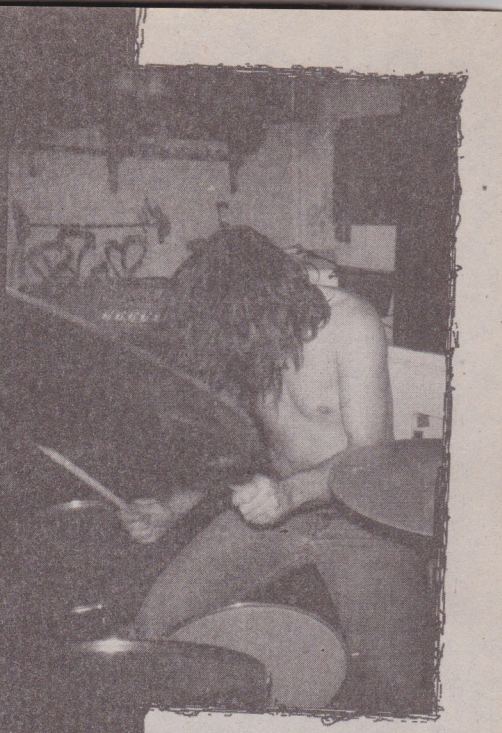
**MRR: That's the best way to direct! In the few times I've seen you guys live, I've noticed some continuity with your stage presence, or aesthetic. Turning off the lights and having that one bare bulb shining, etc. Why? Would you want to take that further and do other things live?**
Reuben: Performance is important. Playing a show, there are so many variables that you don't have control over, so I like having a say in as many of the steps as possible.

**MRR: So you think it makes someone experience your show differently?**
Reuben: You watch two bands that have the same set up, same everything. And then you change something like the lighting, and it makes it a totally different experience.
Dylan: I definitely think the live experience should be different from the recordings. Different things should happen at a show than when you're listening to a record in your room; it should be louder, more aggressive. Make it a transparent performance. I try to ham it up a little, a bit of theater. Not be too self-aware, but you can't avoid that because you're on stage.

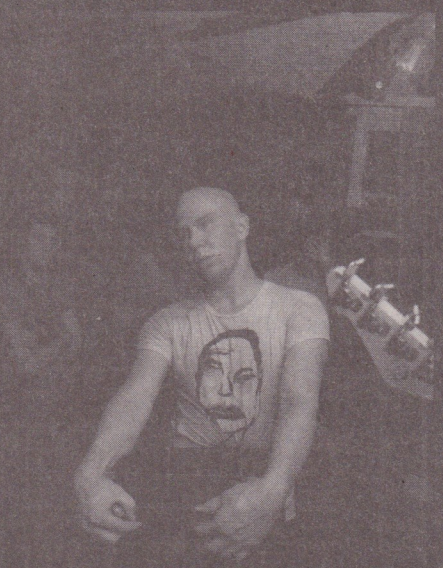
**MRR: And on your releases, there aren't clear pictures of you. Is that intentional, as a visual component?**
Dylan: It's more like we don't have any good pictures of us.
Reuben: Yeah, I look goofy.

**MRR: So who's the diva?**
Reuben: Those two can't agree on a photo.
Dylan: I only want pictures taken at sunset.
Carrie: I want pictures where I look really good, and Reuben wants pictures where he looks like an amputated, weird war veteran. He thinks you're a tool if you look good in a picture. So I hate it because he chooses pictures where I don't look good. And Dylan would rather have it be an extension of the music, not image-based.

**MRR: So then it is something like an aesthetic choice!**
Dylan: Out of all the things to put on a record, why a picture of *us*?
Carrie: There's a picture of us in front of the wrecked van. That might make it.



# SLICES



*Collectively, SLICES are the cacophonous mouthpiece of four nightmare men: a sick combination of mid-paced, murky repetition and life's less savory moments. As an ugly parallel of humanity, SLICES has steadily evolved from their embryonic stages of two-piece noise to their full-grown adult life as a full band. Consisting of two brothers and two unrelated men, SLICES has become one of the mainstays of the Pittsburgh independent music scene. At the current time, SLICES has 7"s released on 16OH and Home Invasion Records and have just finished recording for their debut 12".*

*Introduction by Intense Andy. Interview conducted by Ed Steck. Questions answered by SLICES. Photos by Michael Sciliano*

**MRR: Slices was originally an experimental noise project between the teenaged Kasunic brothers. What lead to the eventual more structured sound of Slices? What inspired the addition of a drummer and vocalist and the switch to more traditional instrumentation?**

Mike: I would say boredom with what we were doing and we were getting more into guitar-based stuff. It was at the Athletic Automaton show where we first did the first guitar and drums show.

John: I felt we had been doing more rock-based thing between the two of us for about a year with me on guitar and him on drums. We took a little break and started a few years later but felt pretty limited with what we could so we added Ovens and then Greg.

Mike: To get more of a rock song. More rock influenced music. Rock influenced music, am I right? Would you say?

All: Yes.

Ovens: Yeah. I say it is trending towards rock music.

John: Almost there.

Mantooth: The first time I heard Slices was at Joe Hammer. I was upstairs and I didn't watch you guys. I was afraid of you because I didn't know you. You were making noise.

Mike: Really?

(A general uneasiness is in the air followed by silence.)

Ovens: Next question.

**MRR: Most of the Slices members hold ranks in other bands that would be packed in the same ranch. John is in the loser punk group, Rot Shit. Mike controls Tusk Lord, once an experimental one-man project that is now evolving into more straightforward pop presentations. Mike Ovens is in the hardcore punk band, Brain Handle. Mantooth is a turtle enthusiast. Can you address why Slices is the group for each of you that emits a pulsating noise rock discordance? Could Slices be anything else than what it is now?**

All: Laughing.

Mantooth: This question is going to make me fucking cry. This makes me feel bad about myself. Why can't we be anything better than that?

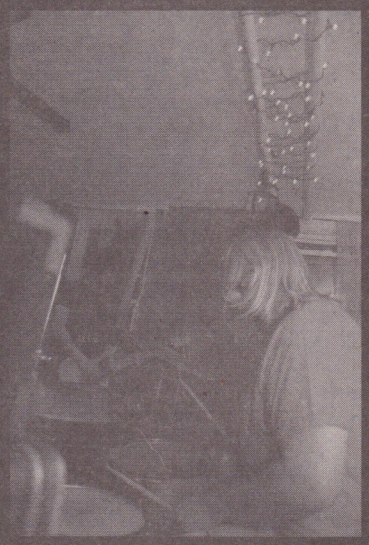
**MRR: I didn't say that.**
Ovens: I'm not answering that.
Mantooth: That makes me feel bad. Give us a minute.
Mike: We are almost a rock band and we will be there soon.
John: All I know is that Slices is not only the best band that I'm in but also it is also the best band.
All: That is a good point.

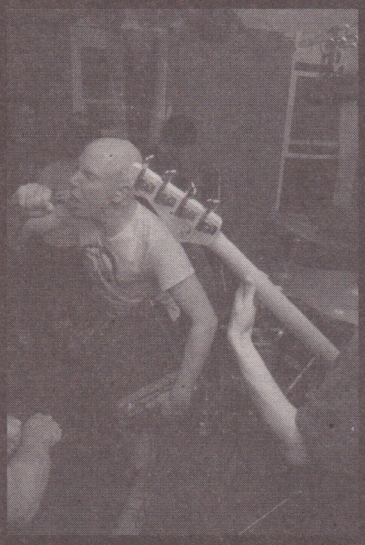
**MRR: Mantooth, in reading your lyrics, I catch a strong conflict between urban and rural landscapes. Severing of legs. Human insides spill grotesquely in your lyrics. No excitement. There is a mundane boredom of mutilation and gore in the lyrics, but the delivery is excitable and anger-driven. Could you speak to these conflicts?**
Mantooth: When I first started writing lyrics for Slices, I tried to write different lyrics from Warzone Womyn, which were very angst-driven. I wrote those when I was a teenager; I had to be a bit more introspective with the approach now that I'm mature and in my twenties. I read books sometimes. But in terms of the gore, I mean yeah, when I first started writing lyrics I tried to write more to landscapes instead of topics that were in my brain. Violence and gore are generally mundane topics, I am aware, so when you read them in lyrics, books, or newspapers, they remain mundane until you are actually propelled into sensation upon hearing it. So when you are singing it and projecting it, there is an obvious disconnect between the presentation and the content. I'm not really enunciating. I'm screaming. I'm in a punk band so I'm not softly whispering it.
Ovens: I read books.
Mike: These guys are well read.

**MRR: Tonight, Slices is playing with two experimental noise groups, Wether and Pink Desert. In November, a gig with Iron Lung is scheduled. Are there bands or performers that Slices feels most comfortable performing with? Is there ever any alienation? If so, how does the group react to this?**
Mike: I think we fit in a lot of hardcore shows but that is all we get asked to play. We aren't sick of playing with hardcore bands but it is nice to play with some noise groups tonight. The Iron Lung show will be cool.
Ovens: We don't have a kind of show we prefer to play.
John: We just like to play with good bands. I'm not concerned with genre. I just like to play with musicians I'm interested in.
*(Someone burps.)*
All: Yeah.

**MRR: Who are some of the local bands or performers that you enjoy playing with the most? Who do you detest?**
(All laugh and groan.)
Mike: Virgin Birth, Trogpite, and most of the breakcore scene.
John: Dark Lingo. I like Brain Handle but if we shared members I don't know what I would think about you guys.
Ovens: Do Crimes. I enjoy Tusk Lord when he practices. I like Abysme.
(A phone rings. Wether and Pink Desert are on the line with Mike.)
Mantooth: I generally hate bands that Greg Kolls is involved with.
Mike: Fuck Massdippah. Fuck Baby Dino.
Ovens: Bar bands play too long. I hate that.
Mike: If you like them then that is good.

**MRR: Slices have two seven inch records released, one on Home Invasion and the other on 16OH. The 16OH release**





**is illustrated with a turtle shell buried or surrounded by leaves forming the shape of the once living turtle. The Home Invasion release is illustrated with a curious depiction of Pavaratti with big, red puckered lips. What relation do these images hold to the band and the particular releases? If there is no exact relation between the artwork and the records, then why were these images chosen or depicted?**
Mike: I think it is pretty arbitrary. At this point, we haven't done anything conceptual. We basically have just drawn things we like. With the LP, I think we will take a more conceptual approach. Maybe a more conceptual approach to the artwork, I think? More of a consistent aesthetic maybe? More thought out.
John: Not as much a conceptual approach related to the music itself, but I feel that it will be less directly tied to the music itself and not so representative of the type of vibe we are going for. More confused. More representative of us as people and not the band itself.
Mike: We aren't dark people.
Ovens: The music generally suggests one visual idea.
John: I feel that many people will see the artwork and think we are some distressed group of angst-driven people who have really gone to dark places but we are just trying to have a good time.
Ovens: I think you would be surprised about how social we are.
Mantooth: Mike, you have friends waiting for you down the street.

*(Greg pours wax from my spell candle in Mike Kasunic's hands. Mike burns the bike lock and wax.)*

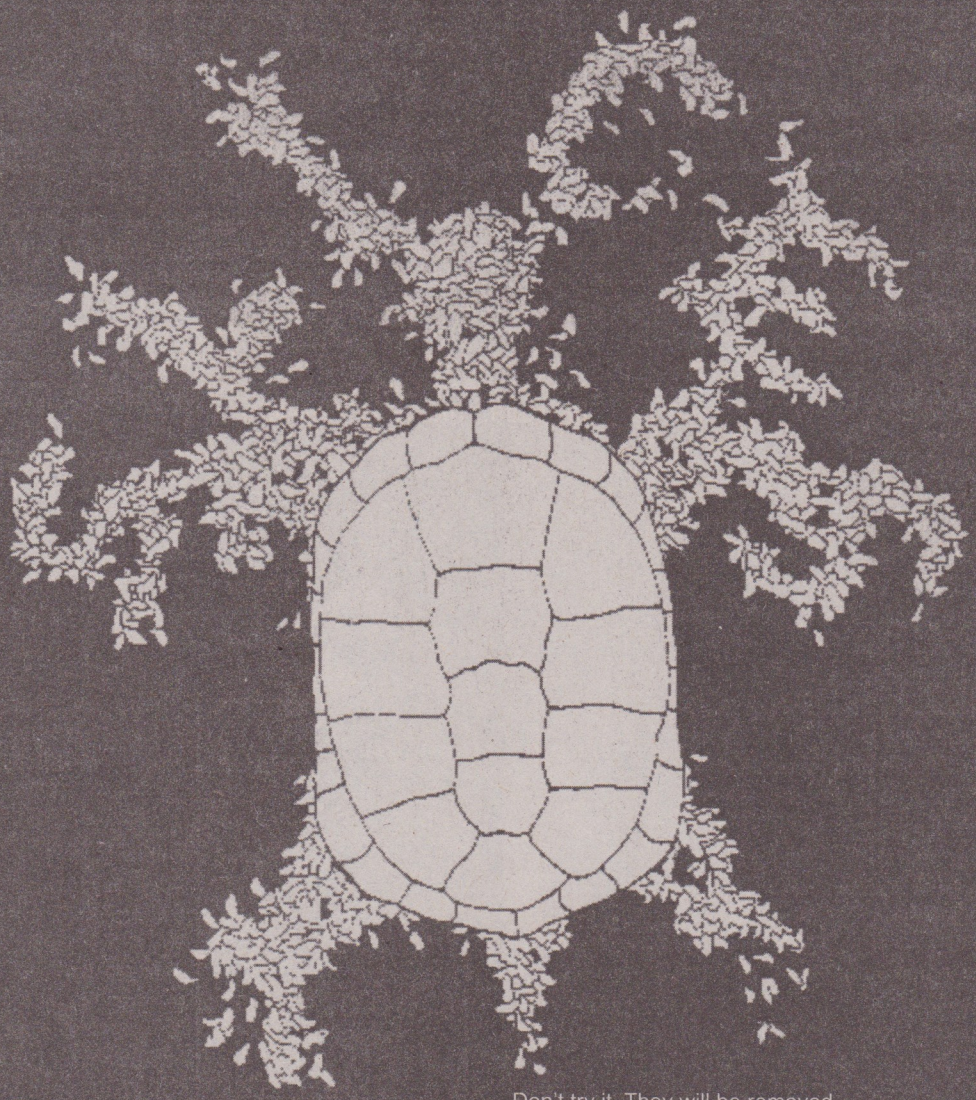
**MRR: Bottles breaking around violent communal behavioral exhibitions. Boredom and apathy confronted by wild head-bangers. Slam pits and slam dancing. People crashing through equipment. Upset humans leave the room. This is a Slices gig. There is always an interesting dynamic between the audience and the band at Slices performances. Are there any specific moments during a live show that you remember the most? Why?**
Ovens: We played at Romeo Street, a basement in town, and the only amplifier for vocals was a small practice amp. Mantooth was carrying it and jangling it in front of his face. Screaming into it.
John: We aren't fun to watch except for Mantooth. He spits on himself.
Mantooth: I get a lot of mucous. I don't want it on the floor so I spit on myself.
Mike: Mantooth choke slammed someone once.
Ovens: Manhood is stupid. Fuck you.
Mantooth: Don't throw beer on me. Don't fuck with us.
John: Last time we played New York, our friend, Urban John, was slam-dancing and dipping in the pit. This one guy was wearing a stupid shirt with broken hearts all over it. He fucked with Urban John. Ovens was going to fuck that guy up for messing with Urban John in New York City.
All: Everyone in New York sucks.
Mantooth: It was great to see Infest Nick but he had bad breath.
John: Everyone in New York is afraid of us.

Ovens: I like looking around when I'm drumming. It is really fun to scan the audience. I can't really do anything because I'm the drummer. I just like to look at people when we play.

**MRR: Would you say there is a high level of camaraderie in the group? When do conflicts arise? Don't be bashful in your responses.**

Mike: It is really easy being in this band. I don't really hang out with these guys that much.

John: I spend a lot of time with my brother for eighteen years or so. This is the most comfortable I've ever been in a band. We've never had any major difficulties with writing songs or where we were headed with the music.



Mike: Songs are usually written in about twenty minutes.

John: Or a few minutes actually…

Mantooth: Those are really good songs too.

**MRR: I have heard masked talk from loose lips that the members of Slices have "changed." Some naysayer has even said that the members of Slices were never even who they said they were, that "like hot water set out to cool, Slices turned their backs on sentimentality and have left me with only a cold nostalgia." Now confront the people that speak ill of your group.**

Mantooth: Did fucking F. Scott Fitzgerald write this question?

Ovens: As a group, we are more sentimental and more in-tuned with emotions than ever before. Before I joined the band, they were more intellectual but now the group is more emotional.

Mantooth: We are pretty well adjusted guys. We deal with our emotions pretty well.

Mike: Also, we don't have a MySpace or a Facebook.

Ovens: Don't try to put our videos on YouTube. We will take it down. Don't try it. They will be removed.

Mantooth: Just don't. Seriously.

Mike: Don't bootleg our shit.

Ovens: Don't even dub it for a friend.

Mike: Don't even download it.

**MRR: Please, closing comments from the band.**

Mike: We have some MP3s on some blogs you should definitely download.

Mantooth: If you are interested what our band sounds like look up "Slices Pittsburgh" on Google.

Ovens: Look up "Nub City" on Google.

Mike: We have 650 viewers on last.fm.

Ovens: That would be a pretty good show if they all showed up. We are going to try to get it together so they all show up. We are excited about the new album on Iron Lung Records. Thanks to Iron Lung Records.

Mantooth: You should e-mail us about releasing our radio set. We will tell you no thanks.

# GIVE PRAISE RECORDS

WWW.GIVEPRAISERECORDS.COM
P.O. BOX 494, BARNSTABLE, MA 02630-0494, USA
SEND $1 FOR CATALOG AND POSTER OR CHECK THE WEBSITE.

TITLES COMING FROM: BRODY'S MILITIA, BLACK MARKET FETUS, BRING THAT SHIT, DIOS MIO, DEAD RADICAL, REPUBLICORPSE, FOR THE WORSE...

PLUS MORE--
CHECK OUT THE MAILORDER CATALOG FOR GRIND, POWERVIOLENCE, FAST HARDCORE - TITLES.

# RAZORCAKE RECORDS PRESENTS

THE ARRIVALS + SISTER SERIES 7"

GRABASS CHARLESTONS SISTER SERIES 7"

$4 $4

SHANG-A-LANG + GOD EQUALS GENOCIDE SPLIT 7" $4

RAZORCAKE RECORDS P.O. BOX 42129
LOS ANGELES, CA 90042

PLEASE ADD $1.50 TO ALL ORDERS, REGARDLESS OF SIZE, TO COVER POSTAGE

# MAMMOTH SOUND MASTERING

FLAT RATES PPD

7": $40 PER SIDE
LP: $100 PER SIDE
CD EP: $80
CD FULL LENGTH: $200

PROUD TO HAVE COMPLETED PROJECTS FOR ARTISTS INCLUDING:

WASTED TIME · DEADFALL · SEEIN RED · CAPITALIST CASUALTIES · STRUNG UP · DIRECT CONTROL · MDC · FUNEROT · TOTAL ABUSE · GOVERNMENT WARNING · MAGRUDERGRIND · CANNABIS CORPSE · 86MENTALITY · ANNIHILATION TIME · HJERTESTOP · CLOAK DAGGER

CALL / EMAIL FOR QUOTE
WWW.MAMMOTHSOUNDMASTERING.COM
(831) 566-5381

## The Latest from Never Give Up!!

REPBULICORPSE
To The Dome 7"
8 songs of brutally honest progressive grind from Orlando
33.3-7"/green vinyl/green cover/art-lyric sheet 150/500 left
$5 PPD

DESERTER EP
4 song studio recording of brain twisting creative destructive forces. demo version for upcoming release
Cdr/red paper sleeve w/lyrics
$2 PPD

COPFACE EP
3 mil. Brutally Fast songs that may or may not destroy or fulfill your existence
Cdr/pink paper sleeve -$2 PPD

Pray For Death
All Our Heroes Have Been Killed By White Men
The only Full-Length (10 tracks) recorded w/Ludwig on vox by the 5-7 piece epic screamo hc punk band. Tracked Live & mixed in 2004. Remastered in 2008 - $5 PPD
Re-Used Case-Hand-Screened
Cdr/Cassette Tape

Just In!: Paperdolls 7"-Crow's Foot-Manifest EP

Check out the full catalog for more DIY Music, Zines, Patches, Arts & Crafts
PO BOX 436 Waldo FL 32694
nevergiveup@riseup.net
nevergiveup.shutterfly.com

NEVER GIVE UP!!

NGU Ø9

# NODZZZ

*The first glimpse of Nodzzz came from the cover of their I Don't Wanna (Smoke Marijuana) 7". Three friends bursting into shouts, smiles, fake eyed novelty glasses, too many zzzs, and song titles about being animals... all while sitting on the couch! Stupidity / genius / novelty / timelessness that can only come from the excitement of a couple friends in the moment. Nodzzz are now Anthony Atlas, Sean Paul Pressley, and Eric with two singles one LP and a full description of their origins below...*

Interview by Tim Presley, Intro by Kevin Pederson

*Photos by Pooneh Ghana*

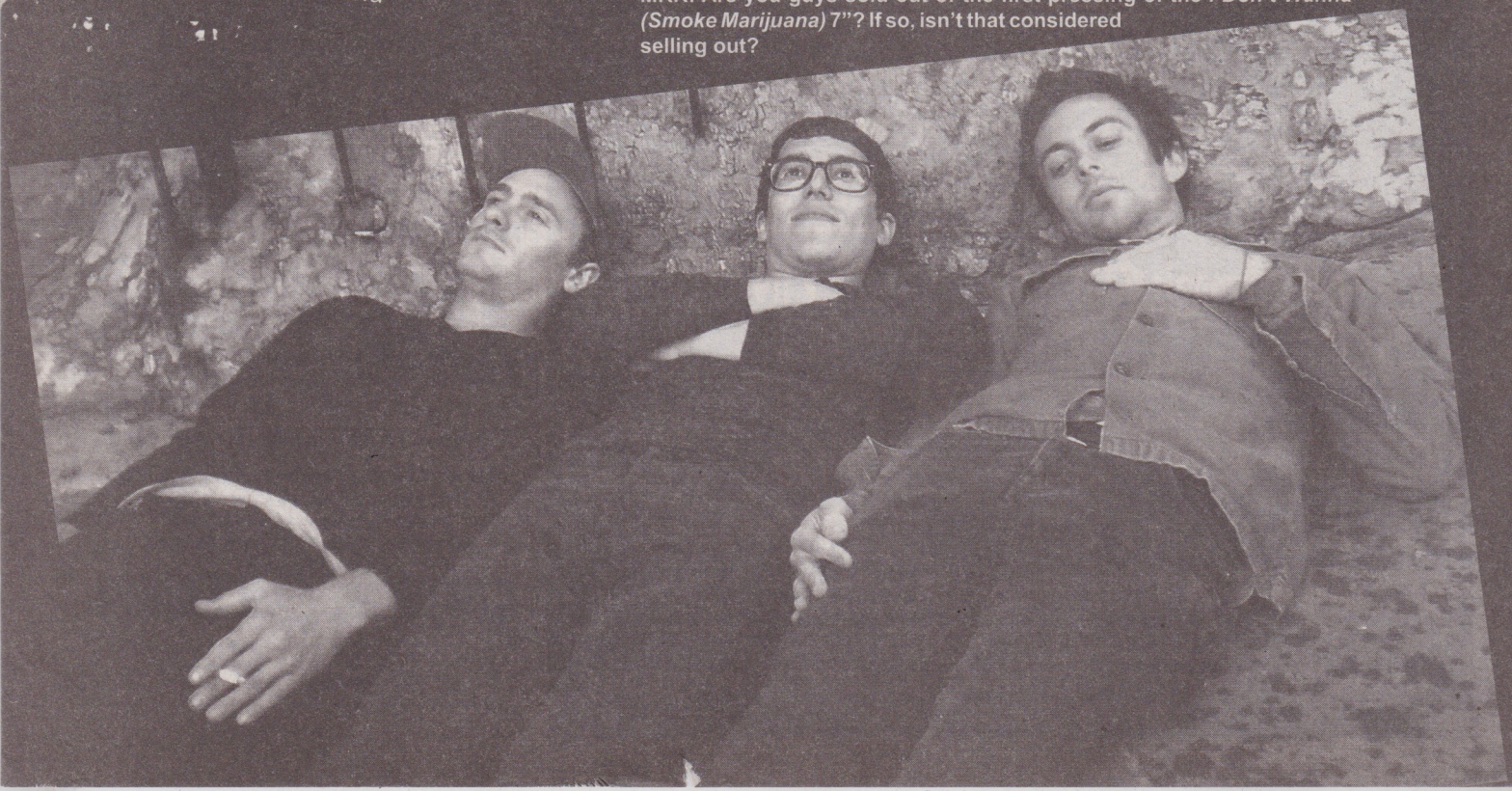
**MRR: What do you think of the term "fun rock"? I just made it up.**
Anthony: I think you make a great music journalist.
Sean Paul: It sounds Fun.
Eric: It's way better than lo-fi.

**MRR: Sean and Anthony, how did you meet?**
Anthony: At Evergreen State College. Sean was rallying a bunch of baseball players near the Rec Center, and I asked if I could play too. He said sure, and had an extra glove.
Sean Paul: I think it was after talking about both the Bad Form and Nerve Agents that we decided to start a hardcore band. We were unsuccessful in achieving hardcore.

**MRR: Was Nodzzz conceived in Olympia, Washington?**
Anthony: No, but me and Sean wrote a riff up there which was eventually re-used when we started Nodzzz in San Francisco.
Sean Paul: Me and Ant got close real quick spending lots of time on the diamond or in one of our drummers' practice spaces. The genesis of Nodzzz was our band in Olympia, which you played in for a show, Tim.

**MRR: Anthony, you live in Oakland now. Tell me a scary story.**
Anthony: I no longer live in Oakland, but the scariest thing was arriving.

**MRR: Are you guys sold out of the first pressing of the *I Don't Wanna (Smoke Marijuana)* 7"? If so, isn't that considered selling out?**



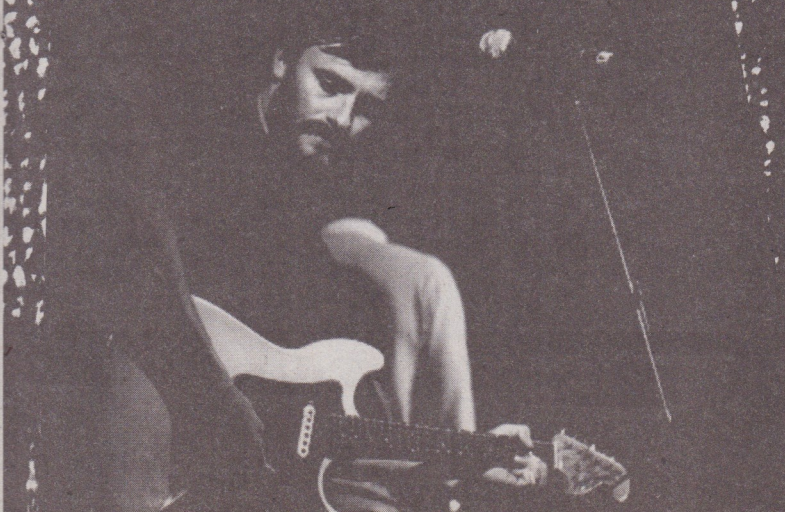
Sean Paul: We'll just have to wait and see how our future releases are affected by the market. When we released *I Don't Wanna*, Americans had plenty of cash and sought out cheap thrills. We timed it just right.
Eric: I repressed it in hopes that it wouldn't sell and I would have copies under my bed forever so my moral and ethical being would be at ease, but alas those sold out as well.

**MRR: Sean, I taught you how to read at a young age. Do you ever think that if I hadn't, you would never have gone to college and never been in Nodzzz?**
Sean Paul: I do believe that *Stuart Little* books have directly influenced the way I flex my "instrument" in Nodzzz. I think our "bathtub reads" helped shape who I am, but more importantly helped shape what you are, a teacher.

**MRR: "Louie Louie" or "Wild Thing?"**
Eric: Black Flag doing "Louie Louie" for 45 minutes.
Sean Paul: I used to say "Louie Louie" too, but after being introduced to the Troggs it's hard to go back. It's kind of like asking "Black Flag

or X?" It's really close, almost a total tie, but one has just a little more lasting power than the other.
Anthony: *Mr. Holland's Opus* forever ruined my taste for "Louie Louie," but then again that baseball movie with Charlie Sheen didn't help "Wild Thing" much either. I'm going to come out from left field here and say "Gloria."

**MRR: Eric, you have your own label. How's it going? What's the story?**
Eric: The story goes like this: I had some extra money in my bank account and wanted to help bands in a way that other labels have always helped bands I was in. It's going excellent, aside from losing some money it's great. I feel honored to have worked with such unique and talented people.



**MRR: Sean, you've seen that new Batman movie like 20 times. What's your problem?**
Sean Paul: I just watched it by myself the other night. It seriously (why so serious) gets better every time.
Eric: I've seen it 21 times, who's got a problem?

**MRR: Anthony, what do you honestly care about?**
Anthony: Continuing to receive unemployment checks and maybe finally learning how to play guitar properly.

**MRR: What is your favorite punk/hardcore band?**
Anthony: Zero Boys, or Bad Brains.
Sean Paul: Rudimentary Peni. B-52's?
Eric: Big Boys/Life's Halt.

**MRR: Your original drummer was Pete, have you talked to him since his departure into the Peace Corps?**
Anthony: Yeah, I talk to him frequently. He claims he's the biggest Nodzzz fan. I corrected him and told him my Mother was, but that he's still an honorary Nodzzz.
Sean Paul: I subscribe to his blog and talk to him via emails. He sent me and Anthony hand-made Bulgarian house slippers.

**MRR: This is tricky: If pizza were a piece of music, what would it be?**
Anthony: A Certain Ratio or Joy Division because both names conjure pizza shapes.
Sean Paul: If we're talking bands, then it's the Faction. If we're talking part of a song then pizza would be the chorus, every time. Pizza is best when repeated over and over again.
Eric: The Traditional Fools.

**MRR: What are the lyrics to "Is She There" about?**
Anthony: They describe a torture scenario where CIA types storm your home and ask "Is she there?" over and over again. They're looking for her, but who is "She," anyway?

**MRR: When's the next tour?**
Anthony: We just came back from Europe, and we're broke, so it's unlikely we'll tour anytime soon.

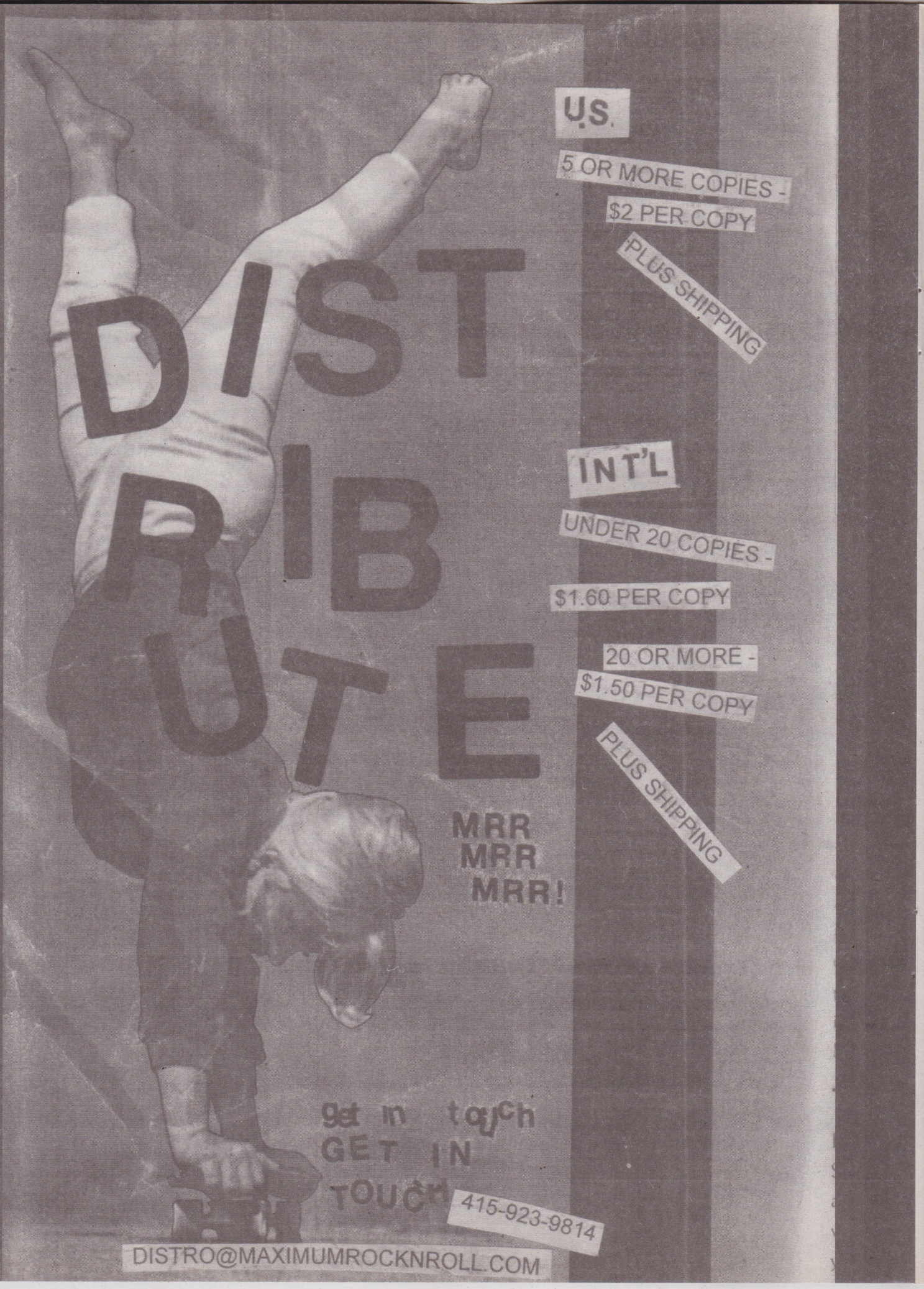
**MRR: It almost seems impossible to compare your band to anyone. That's pretty cool huh? Have you gotten any good comparisons?**
Sean Paul: Yeah, comparisons are weird huh? Like, when I describe Nodzzz to co-workers or relatives I usually just end up saying "It's kinda like Tom Petty."
Eric: The Eat, but who is to say if it was accurate.

**MRR: Is Anthony the art director for the band?**
Sean Paul: My job is look at the things Anthony makes and tell him that I like them.
Eric: Art Fascist. But I mean that in the best way possible cause it works out better that way anyways seeing as how I'm lazy, uncreative, and not productive. It's just functional. Ant's got a keen eye you know.

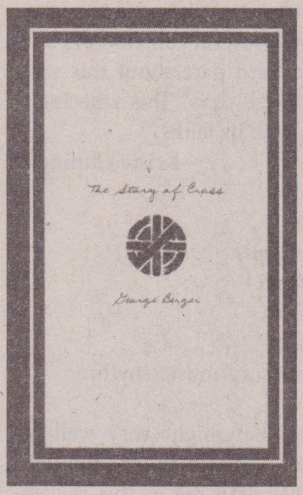
**MRR: I like the way you guys have handled your recent media attention. Eric, how do you really feel about *Pitchfork*?**
Eric: *Pitchfork* is like so cool you know I mean I can just go to their website and they tell me what to order. I won't listen to anything that PF doesn't give a grade of at least a 7.5% or higher, I just won't.

**MRR: Would you guys ever get a bass player, or is that like totally lame?**
Anthony: I was the bass player, and then I started playing guitar because I realized I was kidding myself thinking a bass was a proper instrument.
Sean Paul: I think when Pete comes back we will switch him over to bass to get that whole Sonic-Youthy with a Bulgarian twist kinda sound.

**MRR: Okay, here's an easy one. What's the meaning of life?**
Sean Paul: Well, Tim…
Anthony: (jumps in) We have the answer to that one on the next Nodzzz record. I don't want to spoil it here.
Eric: I'll take this one seriously, LIVE THE CHAOS!


DIST
RIB
UTE
U.S.
5 OR MORE COPIES -
$2 PER COPY
PLUS SHIPPING
INT'L
UNDER 20 COPIES -
$1.60 PER COPY
20 OR MORE -
$1.50 PER COPY
PLUS SHIPPING
MRR
MRR
MRR!
get in touch
GET IN
TOUCH
415-923-9814
DISTRO@MAXIMUMROCKNROLL.COM

# BOOKS




***The Story of Crass***
**George Berger**
**295 Pages • $20.00**
**PM Press**
**PO Box 23912**
**Oakland, CA 94623**
**www.pmpress.org**

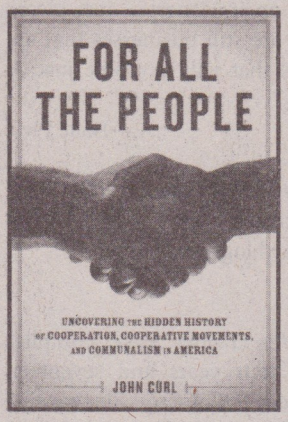
The history of punk has, at this point, been pretty well documented. The Sex Pistols, the Clash… all the seminal bands of the '70s and early '80s have been talked and written about endlessly, their stories gone over with loving (and sometimes hateful) detail. Then there's Crass. I'll come out and say at the outset that I think Crass are the most important punk band of all time—lyrically, musically, politically. The DIY punk scene around the world owes them a great deal, but for some reason Crass have been seemingly systematically written out of the official history. All the idiot documentaries and books filled with talking heads and pithy quotes ignore them completely. With the exception of *The Day the Country Died*, Ian Glasper's deeply boring and vacuous history of UK Anarcho-punk, and a slightly more engaging internet documentary, *There is No Authority But Yourself,* Crass' history has been mostly just available from the band themselves. So a book that aims at thoroughly documenting their history from an outside perspective should be a cause for celebration. Even if you hate the band, they were an extremely important part of the development of what we call "punk" today.

But. Well. Here's the thing. I don't know how to say this cleverly, so I'll just say it bluntly: George Berger's *The Story of Crass* is terrible. It's one of the most poorly written, amateurish pieces of journalism I have ever read. An orgy of typos, incomprehensible run-on sentences, pointless anecdotes, curious interpretations, painful attempts at word-play and egregiously misused words make it almost impossible to even get as far as judging the content. I read the damn thing when Omnibus published it last year and it horrified me, so I jumped at the chance to review this new edition in the hopes that it would have been improved. In the original edition it seemed that literally not one person had ever read over the manuscript, so I was looking for at least a little copy editing in the new edition, but I was sorely disappointed. It may seem pedantic of me to harp on these technical issues, but I find it difficult to engage with the material when I'm constantly bombarded by these jarring errors. Really, I can't even believe this thing was published at all.

That aside, the book provides strangely little in terms of engaging content. There are a few interesting tidbits, but for the most part Berger does very little to truly illuminate either the inner workings of the band or the context in which they existed. He spends far too long on the pre-Crass events that led to their creation, and seems to rush through the time when they actually existed. Crass were a band overflowing with ideas and vitality, who existed at a time when British society was in the throes of major nationwide upheaval. But somehow the book lacks any energy or passion, lacks the excitement and anxiety of the times. Part of the problem comes from the odd structural decisions Berger makes, and part from the fact that he wades in with opinions at odd moments, making strange criticisms and using a jocular tone that combine to make it difficult to see what his point actually is. And personally, I would rather hear about the band's experience than read a track-by-track breakdown of the author's opinions on *Feeding of the 5000*. He puts the emphasis on chronology and clerical minutiae rather than on ideas and themes, and me, I don't think it ultimately matters exactly what they were doing exactly when. Maybe this is a criticism of music journalism in general, but at this point, twenty-five years down the line, Crass is more important conceptually than concretely, and Berger misses this completely.

In the end, all I can say is: just listen to the records—that's where the passion is, that's where the ideas are—and ignore this failed attempt to confine it all in a little stack of paper.

—Dan Joseph




***For All the People: Uncovering the Hidden History of Cooperation, Cooperative Movements and Communalism in America.***
John Curl
506 pages • $28.95
PM Press
PO Box 23912
Oakland, CA 94623

If you've done any reading about the history of the left in the United States much of the information contained in For all the People will not sound that new. John Curl presents a survey of the activities of workers, slaves, abolitionists, and whatever else can fall under the fairly broad topic of cooperation: from the social organization of American Indians through the worker run cooperative businesses and consumer cooperatives of today. Curl's writing is very easy to understand but because of the rather large topic that he is addressing it is a history that rarely goes beyond a superficial recounting of what happened when.

Although it is nice to be reminded that there is a proud history of people in North America fighting against oppression, the idea the worker run cooperatives represent the path to a more just economy is wrong. Co-ops do not exist out side of capitalism. Although "worker run" and "worker owned" do sound nice, businesses that are run in this fashion must still operate with the logic of capitalism. Accumulation of profit (surplus value) is the point of capitalism. For a business to succeed, whether it is run by an evil man with a mustache and a top hat or a group of workers silhouetted by the rising of a red sun, it must earn profit. And that's the problem: capital's goal is accumulation, endless accumulation, and that can never be sustainable.

But what about the organic, vegan, worker owned, fair trade grocery store, you might ask? Aren't they better? I've known several people who work at co-ops who get treated like shit and they usually work more without getting paid more. Is this totally anecdotal? Yes. However, look at the Mondragon Corporation, Spain's seventh largest industrial group and a cooperative. They are a huge company and very successful. And although the worker-owners are boss-free, they are actually bosses themselves. Mondragon hires workers overseas who are not worker-owners. And when things get a little tough, whose jobs are going to get cut? Certainly not the worker-owners. Is it somehow better to be fired by other workers than a boss? I don't think so. Check out the glowing article The Economist, a free trade and globilization loving newspaper, wrote about Mondragon at libcom.org/library/co-operatives-all-together. Mondragon is one of the most successful co-ops around today, and if the worker-owners of it are willing to screw over the non-member workers they hire, what example does this set? That working class people who own their businesses run the risk of having a stronger allegiance for their company than other people in their class? Obviously this is not the result for all cooperatives, but I think it is at least a good enough example to prove that coops should not be the end all be all for worker's movements.

In case you still aren't sure that cooperatives aren't all they're cracked up to be, included in *For All the People* are the United Nations reports on how nice cooperatives are. And if you think the United Nations is going to get excited about anything that is going to bring about radical social transformation, I've got some ocean front property in Arizona to sell you. The bibliographical essay is worthwhile and points the reader towards older books that have been written about struggles for liberation in the United States. This book does offer a decent overview of many of the struggles that have gone on in America, just please remember that worker-owned businesses are still businesses that are governed by the laws of capitalism, rules that will never be just or sustainable.

—Isaac Pirie

***The Best of The Yellow Rake***
The YR Collective
$10 • Yellowrake.blogspot.com

*The Best of the Yellow Rake* compiles writings from four years and seventeen issues of the Denver Colorado literary zine into one soft-cover book. The zines format is a mixed bag including content that spans from poetry to fiction and non-fiction, plus visual art from a variety of authors. It is loosely political with an emphasis on humor and personal narrative with articles that address war, racism, and music. *The Yellow Rake* has a lot of heart and good intentions with an ethos that is aligned with the DIY punk culture of creating and distributing alternative materials to the public.

But as with most good intentions *The Yellow Rake* falls short in its aspirations. Born out of a contempt for the "mind-numbing drivel" of the current cultural atmosphere The Yellow Rake appears to want to shake things up and publish material that is otherwise not discussed, however this doesn't come across clearly in the writing. The political content only scratches the surface of a few issues but doesn't leave a lasting impression. Articles that discuss consumer culture, abortion rights or disliking jobs don't seem to have much depth to the analysis behind them. And not that this zine is trying to be overtly political—it just makes the zine seem unfocused.

The zine also hinges heavily on humor, a past *MRR* reviewer likened it to the *The Onion*, but it's loose use of offensive language comes across as more of a cheap attempt at laughs rather than purposefully evoking taboo words. This kind of humor could be acceptable if there was some sort of clever commentary behind it, but once again it doesn't seem to be there.

A few articles stand out with promise like Jason Flores-Williams's travel articles and Nate Stone's article about working a non-profit job with children of color. It's articles like these, along with some local reporting that make this zine interesting and unique. It is also inspiring that this zine is put together collectively with several contributors and that it comes out consistently. This is the hard part about this zine as print zines are falling by the wayside these days. This zine is an interesting contribution to DIY punk even with its faults.

—Krista Ciminera

***Lunch for Insurgents***
Norman Nawrocki
80pgs * $12
Les Pages Noires
www.nothingness.org/music/rhythm

We have here what might very well be the most hated poetry genre—political poetry— so bear with me in this review. Yeah, people who like poetry scoff at political stuff mixed in with their regular love poems, or feel that poetry is inherently political and so doesn't actually need to tell you what the author thinks about the issues of the day; and people who are activists prefer to spend their time reading dry tracts on the oppression of the proletariat, or over-animated diatribes by crimethinc-ers, so they don't have very much time for other genres. Ask anybody. Nawrocki's Lunch for Insurgents is the second book in a series (the Brain Food Trilogy) whose other books are Breakfast for Anarchists (which is how I will refer to my morning meal from now on) and Dinner for Dissidents. I haven't actually read either of them, but if they're as interesting as this book is, I'm sure I'll be pretty stoked. The poems in this book use a lot of repetition— some seem like variations on some traditional forms like the sestina that use repeating phrases to build on a feeling being produced by the poem. This is especially useful in poems about oppression like in "When Dreams are Outlawed," which begins every phrase with "It is forbidden to dream," where the idea gets hammered into you more and more with each repetition. Other poems have a performative quality to them—one poem repeats "Oooh!" at the beginning of every stanza as it treats war as a spectator sport ("World War Sport"), which makes sense as Nawrocki is a "cabaret artist" so he probably does perform many of his poems in a dramatic manner.

The poems in this book are interesting and thought provoking. Some of them are a little too heavy handed, and some get a little boring with so much repetition, but overall I think this book is worth reading. The poems are sincere and have heart, the writing is moving and intelligent and while it might be a little to political for tradish poetry lovers, it's probably just right for activists who are willing to broaden their horizons.

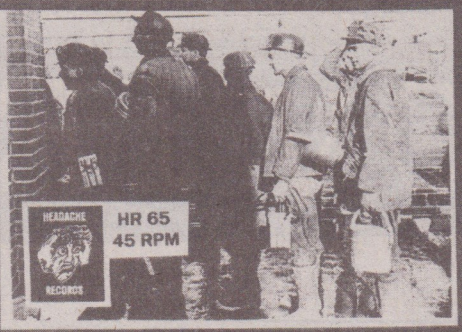
—Thera Webb

ARMEDALITE RIFLES
THE REACTION
SPILT 7" EP

$5.00 check or money order to:

WADE DRIVER
66 ALBION #5
S.F., CA 94103

THE WRETCHED ONES



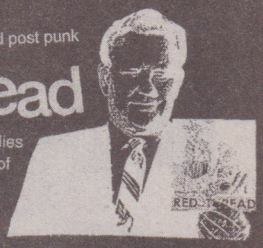

SIDE A: "RUT" / SIDE B: "LADY BOSS"

order your copy today! from
www.headacherecords.com
or www.interpunk.com

shock to the system

out now! 7"s BY
foreign objects

Debut 3 song 7". Female fronted post punk
red thread




Four song 7" from Boston ladies playing dirty HC in the style of later Black Flag
libyans
"Crash Course" 7"
2nd 7" by Libyans. Snotty and melodic punk from Boston

all records are $6.00ppd

up next...
closet fairies
"Popular Science" 7" single

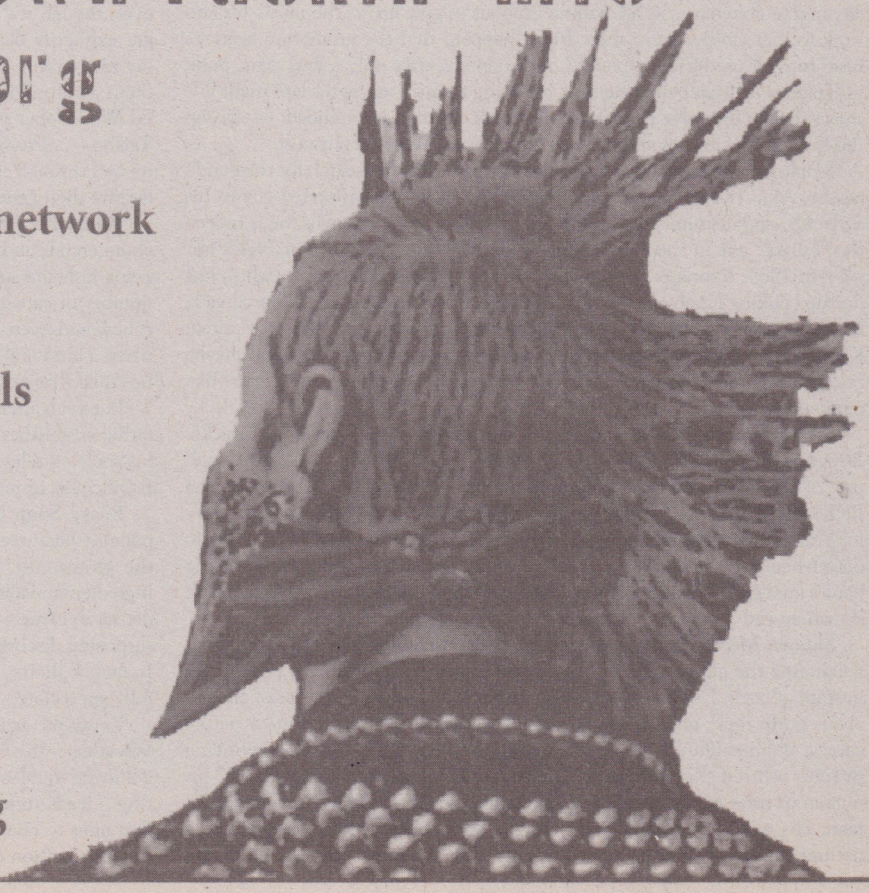
Check out the online store:
http://www.shocktothesystemrecs.com/store

SHOCK TO THE SYSTEM
PO Box 400206
Cambridge, MA
02140, USA

Book Your Own Fuckin' Life
www.byofl.org

A worldwide resource network
for the diy community.

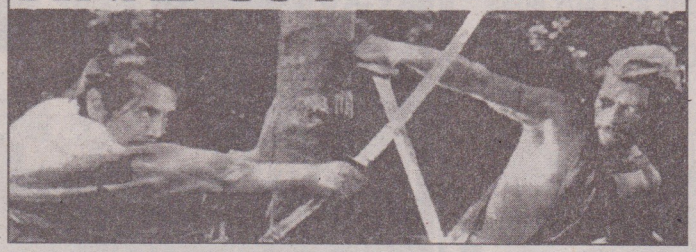
bands, promoters, labels
radio stations, zines,
other and etc.



http://www.byofl.org

# MOVIES

## FINAL CUT BY STEVEN SPINALI



### ANARCHY IN TOKYO

Fledgling Kanna Kurita (Aoi Miyazaki) has always thought her corner on the music biz to be ambient Okinawan club music and guitar pop. Even though she's proven to have a painfully bad record of finding talent for the music promotion agency she works for, she rushes into her boss's office with the next big thing: The Brass Knuckle Kids.

Punk rock in a mainstream movie? Leave it up to Kankuro Kudo's latest film, **Shonen Merikensack.**

"What are they singing about?" the promotion agency guy asks.

"Something about surfing," replies Kanna.

Neither of them can make out any of the words, but the opening riffs sound an awful like "God Save the Queen." Repeat offender in failing to find any marketable music at all, Kanna is about to give up on the music biz and work for her family's sushi shop. But it happens that the promotion agency's head himself used to be a punk. Unfortunately, after only a few years, punk in Japan went from being the next big thing to intro music for late night TV shows. Partly to revive past glories, Kanna's contract is extended: to sign up the Brass Knuckle Kids and produce their debut album, at any cost.

As Maple Records' official ambassador, Kanna begins her search for the band's bassist, Akio (Koichi Sato), but all she can find is a bewhiskered guy in his early 40s, and definitely not even remotely punk. As it happens, he is indeed the "hunky" guy in the PV she dug up, but the gig was filmed at BKK's last gig—in 1983. Kanna is now stuck with a has-been former punk (who's just finished puking lunch out his back window), and the agency head has already begun to reserve club dates for the band's tour. But the seed has been planted: Kanna is going to try to revive the band with original members, and maybe bring back punk the way it supposed to be heard. Even though she doesn't like punk all that much.

Meanwhile, the record company is ecstatic that that the Brass Knuckle Boys now has 100,000 hits on their website – but web stats tell only a small part of the story. The band's drummer just got a mohawk in anticipation of BKK's return, as well as a hemorrhoid operation—and can't sit down very long without wincing. Jimmy-san, the head vocalist, rolls into the studio on a wheelchair, and can do little but grunt (his head got bashed in at the band's final gig). The lead guitarist, who works at farm raising cows, still hasn't shown up yet.

**Shonen Merikensack** is, at its most basic, a familiar sort of movie about reclaiming the glories of the past – but it manages to hit all the right notes in spite of itself. Director Kankuro Kudo exploits a wide repertoire of cliché's about punk rock, plays it for comedy, but pays careful attention to punk's garagy, brain-sniffiin' roots. As a result, the film comes off as convincing in spite of itself. Koichi Sato ("The Magic Hour") is perfect as Haruo; his numerous roles in yazuka dramas pay off in his pastiche of a tough-guy front man. His usual posing and over-acting is perfect here, and he seems like a natural rocker. As Kanna, Aoi Miyazaki transcends her idol status in the service of slapstick, and she's the comic engine that runs the film. She lent the surprise hit Eureka a naturalistic humor, but it was her leading role in the drama "Atsuhime" that showed off her range. In **Shonen Mericansack**, she's spontaneously funny, and a perfect foil for a punk band's worst excesses.

Kanna's concept, as far as that goes, is to "push the lie as far as it will go." The band is over-age, couldn't play even when they were young, and nobody has seen their current incarnation play in over twenty years. And now, on the eve of their re-debut, there's a long line outside with Nagoya's entire population of punks and delinquents (some of whom remember the days of Star Club).

One of the outstanding aspects of the film is its near-complete lack of interest in romanticizing the Brass Knuckle Kids. In fact, for better or worse, it's hard to think of a dramatic film that does a better job at rendering the realities of truly bad punk music, with all of its ennui and dreary songwriting intact.

The film's ability to surprise gives it a dimension of coolness in the most unexpected places. It has a hilarious satire of "The Great Rock'n'Roll Swindle", includes a ruthless skewering of acoustic pop, and makes pointed jibe at hip-hop sensation Hikaru Utada (whose name causes a family member to fall into a seizure of gagging). And it would be hard to ignore all the jokes about the special needs of out-of-shape, aging rockers and their various smells. **Shonen Merikansack**, despite a tendency to depend on easy humor a little too much, clearly has an affection, even an understanding of what makes punk fun.

**Shonen Merikansack** is plays with the idea that some music can be great even though it's bad. Well, cult director Minoru Kawasaki makes films that are explicitly designed to be bad. And then you watch it again, and you say to yourself, "Okay, this is bad, but in a good kind of way." Kawasaki has often admitted in interviews that he regards himself a modern equivalent of Ed Wood—but who knows how to make movies. His latest, **Neko Ramen Taisho**—or **Pussy Soup**—will leave most fans slack-jawed. The film has made its way through several international film festivals, with audiences that smile despite their general aura of confusion.

While his father made a handsome living as a cat idol, preferred for commercials and photo albums, his son never seemed to find the knack for being a media star. After running away from home, our tabby hero found a number of career options in post-recession Japan: as a trainee sushi chef, a cabby, and even as a surgeon in a pet hospital. Each ended in failure – but when a kind ramen chef rescues him from suicide and feeds him a good meal, he realizes he might have a calling, after all.

But even after establishing his own hole-in-the-wall ramen restaurant, his father establishes Samurai Ramen just a few steps away. The father challenges his son to a televised duel: Pussy Soup vs. Samurai Ramen, with the loser to sacrifice his restaurant in the deal.

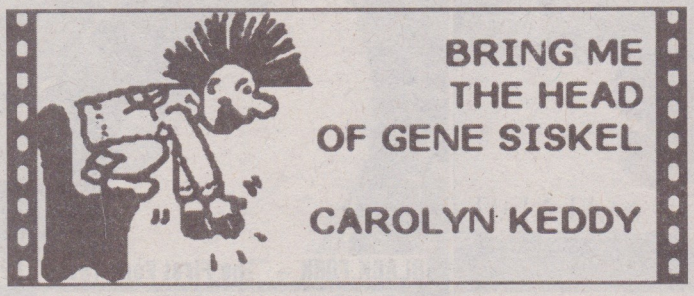
**Pussy Soup** takes its nod from original Iron Chef, as well as a core of popular Japanese cooking series and doramas. Typically, the set-up is that the protagonist tours Japan, looking for the most flavorful and expensive ingredients available (including a few that aren't). Here, our chef makes a detour in Iwate—where the most exclusive soy sauce is made – and makes the surprising discovery that the best ramen is made from common ingredients. In fact, it should even have a taint—which only a cat with rare senses would fully appreciate.

Kawasaki made his directorial debut with the ambitious **Calamari Wrestler**— the tale of a man who revivifies his health and career to become a life-size squid—only to emerge as the center of a life-sized seafood wrestling ring. Heads turned again with Executive Koala, a noir-ish murder mystery that aims to reveal the animal in all of us. Several of his efforts failed to win the imagination of rogue subtitlers, but **Pussy Soup** simply can't be ignored.

Based on the anime by Kenji Sonishi, this film doesn't attempt to dramatize the story with state of the art computer animation; instead, Kawasaki's main cat characters are plush dolls with mouths that don't even move when talking. When the hero cat walks down the street, you can almost see the strings.

**Pussy Soup** thrives on reduced expectations; there are no special effects, a complete absence of name talent, and a cast of puppets who say their lines mostly behind barriers. The most common reactions range from "it's absolutely great" to "the worst movie I've ever seen."

It's a minor miracle (and let's put the accent on minor) that, after a few minutes, you begin to see the cat characters was three-dimensional personalities - cats who simply have the ability to talk with their human friends. But I have no problem with miracles, however small.




## TO HELL WITH POVERTY

I don't know one person who has seen the latest Michael Moore flick **Capitalism: A Love Story.** At least no one has mentioned it to me. That seems rather strange. I'd think someone I know would be interested. Maybe everyone is too sick of hearing how fucked we are. I guess I'm not.

**Capitalism: A Love Story** attempts to answer the question of why the US financial system is in its current state. How did it get this bad? What is the effect on ordinary people? It is all seemingly wildly complicated. Even people who work in the finance industry can't explain it. Politicians are too busy trying to get re-elected to worry about it. Plus all of them are easily bought by the worst offenders.

What are we to do? Moore doesn't know. Banks are going out of business. Ordinary people are losing their jobs and their houses. Yet, there are people who continue to make money off the situation. As Moore understandably points out people don't do anything in the belief that someday that they could possibly be in the position to make such obscene amounts of money.

Moore digs up as much dirt as he can. The most horrific being the low wages airline pilots receive. He interviews pilots who have to take on second jobs and one who was on food stamps. All this inequity seems too ridiculous to be true.

I can't help but wonder about the people who have owned their homes for thirty or forty years and are now losing them due to foreclosure. We see a few of them in **Capitalism: A Love Story.** Why did they need to refinance? The money doesn't seem to have gone to unnecessary things. None of them seem to have flashy cars or wide-screen TVs. So where did they go wrong? Moore never explains. We only see the aftermath. I can't help but recall my own adventures with a mortgage broker. When I was trying to buy my house, I told the mortgage broker I wanted a 30 year fixed loan. He told me that no one does that anymore. That's how my parents did it. I said yeah and they still own their house. Needless to say I fired him, but thinking back the story sticks out. If I had listened to him, I might be losing my house too.

**Capitalism: A Love Story** has two inspiring scenes. In one, a recently foreclosed on family with the help from their neighbors decides to take back their house. There is the usual run in with the law, but in the end the family stays in the house. An important piece of information comes out that the foreclosing bank is likely to not be able to produce a copy of the mortgage so make sure you ask to see one.

The other has factory workers suddenly out of a job when the company goes bankrupt. The workers not only lose their jobs, but they don't get their final paycheck or vacation pay. They protest this by refusing to leave the building until they get their money. They go largely ignored by Bank of America who now technically owns the company. As the community gets behind the cause, people begin to bring the workers food and supplies and show their support. Bank of America gets a bunch of bad press and finally pays up.

These few sparks of, dare I say, "hope", make the onslaught of bad stuff somewhat easier to endure. But things in **Capitalism: A Love Story** seem so dire that I easily welcome Moore's raison d'être of harassing corporations, businessmen and politicians. It is old hat these days, but with this type of material you really need some comic relief. The stupider, the better. (www.capitalismalovestory.com/)

An oddly absurd capitalist venture is performed in **Cold Souls.** In the film a medical office specializes in extracting people's souls and storing them for later use. Paul Giamatti plays himself. He is acting in a Chekov play that is causing him a lot of anxiety. His agent recommends an article in the New Yorker regarding the new company Soul Storage. He decides to try it out.

When Giamatti soul is extracted, he begins to act differently. Then he is allowed to borrow a few souls to try them out. He gets attached to a Russian poet's soul, but his work in the play takes on a strange dimension because of it. When he finally has experimented enough and wants his own soul, it has mysteriously been misplaced. Or was it stolen?

As I learned from the episode of the ***Simpsons*** where Bart sells his soul to Milhouse, having no soul stresses people out more than when they have one. Giamatti gets really stressed out when his soul goes missing. Does the soul really exist and does it have that much influence over one's personality? If you are interested in such metaphysical questions, **Cold Souls** may be the film for you. (www.coldsoulsthemovie.com/)

One of the most modern examples of capitalism at work is gentrification. No one is safe. Not even the residents of New York's infamous Chelsea Hotel. For years the place has a reputation for supporting those on the fringe. Artists, musicians, actors, poets, etc. have resided there. **Chelsea On The Rocks** is ostensibly about the recent change in management at the Chelsea Hotel. The new management isn't as fond of the characters that inhabit the place as the former management was.

A problem with **Chelsea On The Rocks** is that the film doesn't state its purpose. I just kind of concluded something and then followed up on my theory with some outside research. In the film Stanley Bard who managed the hotel since the '70s laments that he didn't take up the original partners on their offer for him to buy the hotel outright. His father David Bard was one of three partners who owned and managed the hotel. When the other two passed away the control went to their children who unfortunately didn't see the hotel the same way Bard did. They replaced his personal management with a management company.

The Chelsea Hotel is known for its famous clientele. **Chelsea On The Rocks** admirably focuses on some of the current not-so-famous residents. You never know, one of them could be the next big thing. Though you might miss it since none of the interviewees are identified.

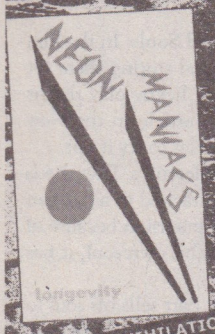
I wish the director Abel Ferrara chose to stick with unknowns. Instead he inexplicably reenacts the murder of Nancy Spungen and the partying of Janis Joplin that occurred at the hotel. I have seen footage of Nancy and Sid at the Chelsea and the actors portraying them are way too good looking to make any sense. Plus the whole scene seems so unnecessary. Similarly superfluous is the gratuitous footage of the World Trade Center crashes. The only reason I can think for the use of it is that Ferrara happened to have shot some.

The best scene of **Chelsea On The Rocks** is when director Milos Forman returns to the hotel and reunites with Bard. The two joke about when Forman first arrived at the hotel with no money and Bard allowed him to stay. Bard knew he would eventually have money and would pay the hotel back. Forman did. The two walk around the hotel recalling what it was like at the hotel when Forman was there. Forman recalls once when there was a fire and the residents partied in the hallways as the firemen worked. If only **Chelsea On The Rocks** had more scenes like this.

No matter what your outlook toward this type of gentrification is coming in to the film, **Chelsea On The Rocks** isn't going to change it. I am not even sure the film wants to make the effort. Instead it simply captures the Chelsea Hotel at the end of its crazy life with some hazy memories of its past. Soon it will become just another New York City hotel. (www.chelseaontherocks-themovie.com)

I am always looking for films to review. If you made one, send a copy to Carolyn Keddy, PO Box 460402, San Francisco, CA 94146-0402. If your film is playing in the San Francisco Bay Area, let me know at carolyn@maximumrocknroll.com. I will go see it. www.carolynkeddy.com

SHOGUN RECORDS




NEON MANIACS - Longevity tape
All the 7" and demo tape gathzered on a 90 min. Punk compilation.

PEACE OR ANNIHILATION
Skull Fucking Armageddon 7"
Raw d-beat from Indonesia, think Disclose, Battle Of Disarm

ARTWORK

LOBOTOMIA - Extinção LP
2008 CD at least on vinyle. Great thrash metal from Brazil.Enter Forca Macabra!

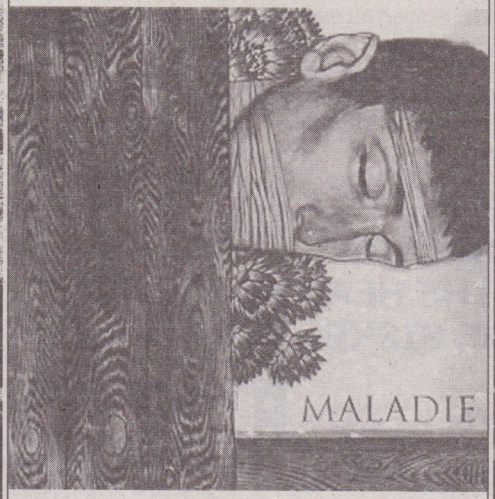
coming soon

** new adress ** Shogun records - 3, rue du Lavoir - 51140 Bouvancourt - France burnoutzine.net

7" and tapes: €4,50, LPs: €10 - PPD world.
Soon CRIPPLED OLD FARTS - 7"
NASA SPACE UNIVERSE - 2nd EP 7"...

shogunrecordings.com

≠ OUT NOW ON ≠
PENGUIN SUIT RECORDS
GREAT PLAINS RECORDS
ETHOSPINE NOISE




MALADIE - S/T LP
Ripping HC from Tijuana, Mexico
First 100 Records on Translucent Blue
US Tour this January

ACTSOFSEDITION.COM/PSR
GREATPLAINSRECORDS.COM
ETHOSPINE.COM

BLACK FORK

BLACK FORK – "The First Fork Years" LP
New 12" vinyl containing all of Black Fork's EPs, compilation tracks, and previously unreleased demo tracks.
23 TRACKS ON LIMITED COLORED VINYL!

12 Dollars Postage Paid in the U.S.
18 Dollars Postage Paid for Canada / Mexico
24 Dollars Postage Paid for Europe/Japan

mess me up records · messmeuprecords.com
1442A walnut street #419 · berkeley,ca 94709
paypal orders: staysick@messmeuprecords.com

argentinum astrum

Argentinum Astrum
(white album)

Karoshi
(s/t 7")

Sanctions/Dawn
(split 10")

Meka
(cremation of care)

NEW ALBUM OUT NOW!!!

ANTI-CORP
www.audio-rat-poison.com

# RECORDS

Send **two** copies of vinyl or CD-only releases (if on both formats, please send the vinyl) to **MRR, PO Box 460760, SF, CA 94146, USA**
We will review everything that falls within our area of coverage: punk, garage, hardcore, etc.—no major labels or labels distributed by major-affiliated distros. Please include postpaid price and contact information. Let us know where your band is from! *No reviews of test pressings or promo CDs without final artwork.*

**Reviewers:**
(DA) Diane Anastasio
(BB) Brace Belden
(JU) Justin Briggs
(TB) Tim Brooks
(DB) Dan Butler
(AD) Andy Darling
(DD) Dr. Dante
(BD) Brian Dooley
(SD) Sean Dougan
(LG) Layla Gibbon
(DG) Dan Goetz
(BG) Bob Goldie
(MH) Mike Howes
(CS) Chris Hubbard
(ML) Mike Josephson
(KK) Kenny Kaos
(CK) Carolyn Keddy
(RK) Ramsey Kanaan
(VL) Vinnie La Russa
(AL) Andy Larsen
(P$) Paul Lucich
(RL) Ray Lujan
(MM) Marissa Magic
(JM) Jeff Mason
(AM) Allan McNaughton
(MU) Andrew Murphy
(RM) Ryan Murphy
(IS) Mark Murrmann
(WN) WIlie Nelson
(RR) Randy Ransone
(BR) Bruce Roehrs
(KS) Ken Sanderson
(FS) Fred Schrunk
(CI) Cissie Scurlock
(MS) Martin Sorrondeguy
(SS) Steve Spinali
(AU) Andrew Underwood
(XV) XYosefX

**ACES & EIGHTS – "A Different Animal…" CD**

This is as bad as it looks, if not worse. ACES & EIGHTS seem to be shooting for a street-punk/MOTÖRHEAD sound: repetitive rock riffs cranked out at half-speed, coupled with tough lyrics sung in the gruff tone that comes with a tall mic stand and leather. The skulls and pistols on the cover made me cringe, but when I finally heard "Put Up or Shut Up," I finally puked. Cheesy bar rock that I couldn't ever be drunk enough to stay for. (RM)
(DownTown Academy)

**AGROTOXICO / RAWSIDE – "Quebre O Silencio" split EP**

A four-song split EP that coincided with their European tour together over the summer. Brazil's AGROTOXICO released one of the best albums of 2008—rampaging Brazilian hardcore in the best of the tradition: super guttural brutal vocals over rock-solid, throttling, straight-up hardcore that built from track to track; anthemic; creative within its minimalist form. Here, the first song carries that torch impeccably with straightforward, upbeat, bare-bones classic hardcore. The second track is kind of a trickier pick—a solid, mid-tempo charger that would build to the next track. But it's the final AGROTOXICO song! Still, another solid outing!! Germany's RAWSIDE picks up the pace with two metallic hardcore blasts—one that's quick metallic riffing with (honestly, a little puzzling) English lyrics. Their other track, a Spanish-language cover of VORKREIGSJUGEND's "Killer" done with crude metallic riffing and guttural vocals, compliments the other side well, as it comes out sounding less Deutsche-punk and more Sao Paolo '84!! Good split. (KS)
(Break the Silence)

**ALARMSTUFE GERD / THE OMNIPRESENT DISEASE – split EP**

What is it with the artwork on records this month? Some serious dawg poo. The ALARMSTUFE GERD side of this piece is a type of crucial thrashin' hardcore that has one foot in the youth crew camp and one in the bandana thrash-zone, with breakdowns littered about these fast and raging tunes like so many discarded cigarette butts. The lyrics, part German and part English, cover very righteous lefty causes. On the flip, the OMNIPRESENT DISEASE… I don't know, there's nothing really happening here. It's hardcore, it's punk, it's fast…but it's kinda nothing and isn't pigeonhole-able. (JU)
(Spastic Fantastic/Rising Riot/Dreckchords/Threat of Today/Family Business)

**ANCHOR – "Relations of Violence" EP**

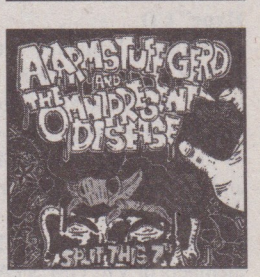
Dun dun dun…"Arrggghhh!" Chugga chugga... Dun dun dun… (insert thoughtful but predictable lyrics of struggle and soulfire within an ambiguous world of darkness and despair)… Chugga chugga! The sound of metallic hardcore, and in this case, vegan straight edge from Sweden with a heavy, angry '90s hardcore approach that makes a band like JUDGE seem like to easy listening music. These guys are really upset about things, but like most metallic hardcore bands of this genre, it's hard to tell exactly what bothers them so. When BREAKDOWN did this, it was pretty unique and represented the zeitgeist of inner city hardcore, but now this seems trite and unsurprising. Honestly, this is the sort of shit that made me disillusioned with contemporary hardcore in the '90s—that pushed me to seek out more old school bands from a time when hardcore was still related to punk, and lyrics went beyond personal. Thank god some cool DIY shit like Gravity and Vermiform bands came along or I would've jumped off a fucking bridge! (BG)
(Refuse)

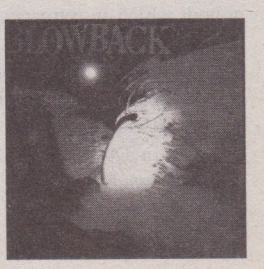
**ANEURYSM RATS – "Dying to Live" 12"**

Picture this: crucified rat with brain exploding out of head. Full color. Wow. And yet another shitty name. Has everyone run out of names??? Am I the "amusing band name" reviewer all of a sudden? The band actually sounds nothing like the cover or the name. They have a tense hardcore sound with a slight DC edge. The vocals have a youth crew feel to them, along with some pretty epic "Woah-oh" backups. Despite early trepidation, this is actually a really good record. (TB)
(Assassinated)

**ARMEDALITE RIFLES / THE REACTION – split EP**

Whoa, this is some philosophical shit here. There are two inserts with this record, one being the standard lyrics and general info and whatnot, while the other is a snippet from Chapter 19 of Raoul Vaneigem's *The Revolution of Everyday Life*. Well, it's a bit wordy (not to mention incomplete) for me to digest it all right here and now. I could try and tie it into the review of the bands, but that seems a bit hasty. Anyway, this is good stuff. SF's own the REACTION never disappoints. I'd put them somewhere amid '77, psychedelic, and grunge. They have a sound that is pretty tough to pin down.





The male/female vocals are a plus, too. ARMED-ALITE RIFLES are new to me, and good news at that. They actually have a very similar sound to the REACTION, with a hint of the MINUTE-MEN here and there. There's a song on their side that almost seems like it's mostly improvised, and probably gets jammed on extensively during live shows. These bands are perfect compliments to each other. (BD)
(Wrinkydink/D-Turn)

**BEATERS – "Fishage/Obamanation"**

BEATERS start things off really poorly by featuring a drawing of MICHAEL JACKSON on the cover of this 7". Why? Beats me. Neither song seems to be about MJ. He doesn't make a cameo. The B-side song, however, is called "Obamanation." Strike two. The music is enjoyable. Simplistic and lo-fi, but rockin' with drums that sound like a machine, but I suspect aren't actually. The vocals leave something to be desired. They are unaffected and stiff. If they had more personality, I might like this record more despite the poor cover art choice. (CK)
(Single Screen)

**JELLO BIAFRA & THE GUANTANAMO SCHOOL OF MEDICINE – "The Audacity of Hype" CD**

Another brilliantly titled album from Mr. BIAFRA with matching artwork (by Shepard Fairey and John Yates) doing a piss-take on all the Obama propaganda of the past year (produced by the aforementioned Mr. Fairey—how ironic and clever indeed.) This group is his first real full-time band since the DK's and also features Billy Gould from FAITH NO MORE as well as ex-members of VICTIM'S FAMILY, FREAK ACCIDENT, and SHARKBAIT. With a sound falling somewhere in between the STOOGES, LARD and his prior collaboration with NOMEANSNO, this disc is proof that JELLO's vitriolic and venomous voice is still going strong. Acerbic and well-crafted lyrics are layered on top of lots of eastern modes and melodies that are incorporated into this metallic punk slab. Good stuff, and great to hear that the old man still has it in him! (RK)
(Alternative Tentacles)

**BLACK FORK – "First Fork Years" LP**

Punk-as-fuck East Bay band from the mid-'90s that's finally getting the repress treatment. This collection of songs includes all the 7"s, comp tracks, and demo tracks, some never released before. Always fast and fucked up, BLACK FORK was attitude heavy and fun times. This collection really accentuates their interesting one-of-a-kind sound, which in retrospect is still as exciting today as it was in the '90s. *First Fork Years* is an essential album to round out your East Bay punk rock collection, but also important as a piece of beloved and unique punk history. Members went on to be in TALK IS POISON, SAVIOURS, and many others. (AL)
(Mess Me Up)

**BLACK HORSE / THAD SAND'S ONE MAN BAND – split EP**

THAD SAND's "Breaker Breaker One-Nine" sounds a bit like a Dangerhouse band getting subdued and doing a trucker song, and I'm a sucker for trucker songs. It certainly beats RANK AND FILE, for those who remember the DILS' attempt at going country(ish), though it's no JON WAYNE. BLACK HORSE lays down an epic that goes from minimalist twang to bluesy noise to a staggered beat section that's a bit close to LED ZEP for me (BLACK HORSE has better vocals, natch). THAD and BLACK HORSE team up for "Fuck Yeah! We're Going to Changri-La," which is definitely the hit here. I think that all bands that do splits should do at least one collaborative song to seal the conceptual deal, so I tip me hat. (DD)
(Nowhere's End)

**BLOCKED OUT – "Torn Throats" EP**

Woah—intense hardcore that some Manhattan Beach crew screams and claws across, inch by inch, on this nasty nine-song EP. BLOCKED OUT does a great job of incorporating the speed and ferocity of hardcore with the nastiness of modern punk. They give us a taste of LEFT FOR DEAD with raspy, screeching vocals and bass-heavy riffs colliding into CULT RITUAL and demolished drums. Solid sound, but I'll be hoping for more innovation next time round. Good record! (RM)
(Television)

**BLOWBACK / WORLD BURNS TO DEATH – split EP**

Japan's BLOWBACK captures a rocking hardcore sound on this split EP. They have a heaviness to their sound, but it's the result of great production which balances the low-end with guitar leads and screamed vocals. This shit will get the thrashing started. To play fast hardcore songs that are still catchy with some swing one can shake one's ass to is ideal, and these dudes come through. I've never been the biggest fan of Austin's WORLD BURNS TO DEATH. This track starts with a double-time march through dark hardcore with a mid-tempo chorus for you to sing (uh, I mean growl) along with. They don't capture enough rage or energy for me to get stoked. Both bands sing in their native language, with lyrics translated into the other. I would be tempted to get a copy for the BLOWBACK material. (JM)
(H:G Fact)

**BLUE RIBBON BOYS – "Suicidal Heart" CD**

Damn! This EP is a total guilty pleasure for me—my inner rocker loves this!! Oozing with sleaze, this is snotty, swaggering cock-rock'n'roll that channels everything from JOHNNY THUNDERS to more recent icons like the RIFFS, and I love it! With a total DIY production and homemade covers, etc., this is a good calling-card to interested parties, from labels to fans alike… I will definitely keep my eyes open for a proper release from these guys—in the near future, hopefully! (ML)
(Rockin' Stan)

**BOLTH – "If You Want Peace, Prepare for Class War" CD**

Their one-sheet says they allot a few breaks of "post-reggae" and have "aggressive songwriting" that "keeps the music interesting throughout." What that really means is they have weird breakdowns and they encompass so many different styles of punk and HC that I think they're schizophrenic. It's not so much interesting as it's just odd and hard to follow. One song has a VOLUME 11 screamo feel to it, the next has blast-beats and is reminiscent of late-'90s power violence, and at other times they play straightforward '80s HC à la MINOR THREAT. Reminds me of a more emo version of DILLINGER ESCAPE PLAN. The lyrics are very odd and cryptic. Weird shit. (VL)
(Useless World)

**BORA – "Phantom Hunters" CD**

These Lithuanians have been playing hardcore for quite a while. I have a CD of theirs from eight or ten years ago when they were, like so many others, on an animal rights trip, and like most of those others they were fairly middle-of-the-road. Time may have changed their message and ideals, but it hasn't made them a better band. This does nothing for me—just one mediocre modern hardcore song after another, with vocals that vary from tough guy NYHC-style to high-pitched screeching. They try to change it up a bit by covering a CLASH song, but with the lyrics in their native tongue, but it doesn't work. Just pure "meh" all the way through. If you're looking to pick this up, you can spot it by the hackneyed tattoo art adorning the cover. (VX)
(OSK)

**BROKEN BONES – "Death Walks the Streets" EP**

I gotta admit right from the start that Bones is the fucking alpha and omega to slavering D-beat fanboys like myself, so I can't really bring myself to criticize the guy too badly. Fortunately I don't have to, because at least one-third of this record is pretty fucking great. It's nice to see that all four guys who currently comprise BROKEN BONES are from earlier line-ups and aren't just hired guns. These old guys do themselves proud on the last track ("Downfall"), which fucking rips it! Seriously. Obviously they're unlikely to ever release new material that rivals *Decapitated* or *F.O.A.D.* in quality, but "Downfall" is quality UKHC. Unfortunately, they weren't really feeling that fire on the other two tracks. They're not terrible, but they're nothing to write home about either. On a non-musical level, I can't believe that anyone could approve the sleeve for this record with a straight face. It's one of the ugliest goddamn 7" sleeves I've seen in years. Fuck, just slap the perfectly awesome old logo and title on there and call it a day. This Photoshopped shit sucks and makes the band look bad (or at least *way* out of touch). (AU)
(Dr. Strange)

**BROKEN BONES – "Death Walks the Streets" EP**

BROKEN BONES was formed in 1983 by ex-DISCHARGE guitarist Tony "Bones" Roberts; Tony's brother Tezz, also a former member of DISCHARGE, was on bass. After many line-up changes and several breaks in the action, BROKEN BONES reformed in 1998. They still tour today and *Death Walks the Streets* is their new EP. The songs don't have the frenzied punk rock urgency of "Problem" (1983), but they still kick a lot of punk butt! Side A has a solid punk anthem with Tony's excellent guitar work screaming over the top. Side B starts off with what could be the strongest track on the EP, "Stop 'Em Now." Once again, Tony's guitar leads are spectacular! BROKEN BONES finishes you off with "Downfall." This is a very good EP from these well-respected punk rock veterans! (BR)
(Dr. Strange)

**BUNNYGRUNT – "Matt Harnish and Other Delights" CD**

Cool St. Louis band with a female singer that totally reminds me of Jade Blade from the DISHRAGS at times, but with more of a indie rock sound than late-'70s punk. And along with some killer guitar work, this band has something going on worthy of attention. Some of the tunes have a nice power-pop feeling, but quite a few fall into that softer male/female exchange very similar to X (but not quite as good as the VICIOUS). What's exceptional about variation like this is that you can listen through the entire album without getting bored of monotonous sounds, which so many punk LPs tend to do these days. But even with that said, this whole disc clocks in just over 20 minutes, which is a perfect amount to leave you wanting more. Very cool. (BG)
(HHBTM)

**CARRIE NATIONS – "Magnum" EP**

This may sound like a bit of an overstatement, but it's not—CARRIE NATIONS is one of the best pop-punk bands of the last decade. And there have been some good ones. Combining the most exciting aspects of '90s grunge into a riff-heavy, but very upbeat pop-punk formula, their songs are infectiously catchy and their guitar work totally rips in that NIRVANA/DINOSAUR JR kind of way. But just like most amazing bands, they broke up way before their time, leaving us with a very small amount of recorded material. In their time, CARRIE NATIONS only recorded a split 7" with THIS BIKE IS A PIPE BOMB, another split 7" with THE DEVIL IS ELECTRIC that never came out, and a full-length album, *Be Still*, which in this reviewer's opinion is a perfect pop-punk album. And now seven years after the bands demise, Stankhouse Records has released this record, which is comprised of all the songs from both CARRIE NATIONS split 7"s condensed onto one little slab of wax. And it rules! Totally worth tracking down. (FS)
(Stankhouse)

**CHANNEL 3 – "To Whom It May Concern" LP**

This record compiles two separate demo sessions from CH3—their first studio recordings, including the earliest versions of their classic tuneage, all recorded in mid-'81. The recordings are decent, but songs like "Manzanar" and "I Got a Gun" lack the sonic breadth of the widely praised Posh Boy sessions. The flipside has a slightly more compelling set of songs, including a convincing cover of "My Generation," and the performances are considerably less tentative. The sound is quite good, and the release offers respectable versions of familiar chestnuts. Fittingly, pressed on colored vinyl. (SS)
(TKO)

**CHEVEU – "Cheveau" LP**

The second full-length LP from French band CHEVEU contains shambolic rock songs that are a bit crumbly around the edges. It's lo-fi, barely-there music hanging on to the frays of sound, but the gleaming tinge of melodies and ideas that seep through the product really are vibrant and complete. The title is a mystery though. The cover is the same as the first LP except made to look like a marker was used to etch in the "-au" at the end. Too many people spell the band name wrong to begin with? Whatever the reason, it's kinda cute. (AL)
(Permanent)

**CHRONIC SICK – "Cutest Band in Hardcore" LP**

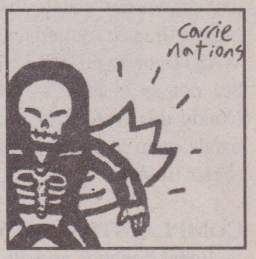
Boot of the s*Cutest Band In Hardcore* 12", self-titled 7", and three practice tapes. Decent sound quality and packaging with lyric sheet and flyers. Cutest band in hardcore? You bet I'd do it with all four, then "compare butt scars" with the lot of 'em. CHRONIC SICK—oh, what to say? How 'bout a sampling of the lyrics? "You marry that mama with the watermelon tits." "I'm such a mess and I'm so depressed / I'm not like the rest 'cause I'm so well-dressed." "I once raped a very old man / Raped him in my Chevy van." "I think about it and figure 'What the fuck' / Then hurl myself into an oncoming truck." My favorite is the chorus to "Mucho Macho": "Do ya wanna be a stud? I don't wanna be a stud!" It sounds like it goes "Do ya wanna pizza? Do ya wanna pizza? Do ya wanna pizza? I don't wanna pizza." It's hardcore punk from Jersey circa '82; it's catchy, it's dumb, and they have reached a weird status along with others on the Mutha Records imprint. I love it, though the lyrics may turn certain types off due to their questionable tongue-in-cheek nature. They don't make 'em like they used to, huh? (RR)
(bootleg)

**COCOCOMA – "Things Are Not All Right" CD**

In the same family as the HEX DISPENSERS and HEADCACHE CITY, these Chicago heads kick down some infectious punk goodness. I don't want to use the "garage" term as it implies blown-out guitars and shit that this isn't, but it has some '50s and '60s garage elements. Imagine if the BYRDS wrote a punk record. It's sunny, but punk…layered, yet lean. The three-piece formation gives the band a tightness and cohesiveness that makes this record a real long-player—an album. I got the CD, but need the vinyl as it's the kind of thing you wanna pull out and hear analog. Chock full of hooks and toe-tapping goodness—I'm totally feeling this. (TB)
(Goner)

**COFFEE RAGE / SICK/TIRED – "Mad Blasts of Chaos Vol. II" split EP**

A split between New Zealand's COFFEE RAGE and the US of A's SICK/TIRED. COFFEE RAGE sounds like you might expect from a band with that name: ripping fast straight-ahead hardcore with every-so-slight crust leanings. No frills, no metal, just straightforward HC punk. Seven tracks on their side of the 7". SICK/TIRED plays fast, but also mixes up the speeds, at times pummeling you slowly followed by borderline grindcore. Wow, they are all over the place in a chaotic powerviolence way. Reminds me a little of HUMMINGBIRD OF DEATH and ENDLESS BLOCKADE. (MH)
(Idoneum Bello)



**COLD ONES / MR. MIYAGI – split EP**

COLD ONES have a knack for writing anthemic-sounding mid-paced hardcore songs whose feeling can be summed up by the line "Now we're drinking for free / In your highbrow gallery." Even if you can tell where they got some of their riffs from, they know how to get the most out of how they structure their songs, which are cohesive but also different enough to not blend together. MR. MIYAGI plays some good fast hardcore with plenty of metal-ish leads, stop-start action, and drawn-out vocals that contrast the fast riffing. At times it reminds me of early MUNICIPAL WASTE or even JELLYROLL ROCKHEADS, but not as chaotic as either, and it's a boring cloudy day instead of a raging sunny one. Both bands seem like they would be a blast live. (DG)
(Peter Bower)

**COMPLAINTS – "Act My Age" EP**

Local honchos and all-round ace faces COMPLAINTS have totally delivered on their big opening night with this high-octane four-track platter of ol' school punk rock. Super tight, with all those punch-in-the-air moments that help define a good record from bad. It's got a heavy ZERO BOYS feel without being a rip-off, along with healthy hints of the ANGRY SAMOANS and the DICKS. The future looks bright. Great. (SD)
(self-released)

**COMPLICATIONS – LP**

For the uninitiated, COMPLICATIONS is influenced by the darker elements of post-punk and peace-punk. This is their first LP, which was recorded two years ago but for various reasons is just now making its way to vinyl. One of the things I really appreciate about COMPLICATIONS is their knack for writing unique, exceptional songs that aren't showy or labored—the notes and chords seem to exist effortlessly and naturally. I'd say the songwriting on this LP has subtly progressed since the demo and 7", but the band is still not easy to classify... The rhythm section is so solidly tight and intuitive, and the guitars freely draw from and breathe around the rhythm section. The lyrics document the downfall of humanity and convey a lost sense of hope; the music strays towards punk's grayer, sparser quarters, and a glum, uneasy atmosphere sends a hum throughout this record. I probably use the word "perfect" way too much, but it really applies with COMPLICATIONS—they're fucking perfect. I've likely listened to this record 100 times and I'll listen to it 100 more times (at least). (CI)
(Feral Ward)

**CONDEMNED UNIT – "Condemned Unit" EP**

A thrash banging good time from Tennessee that owes just as much to CRO-MAGS as it does to MEGADETH. The vocals are total hardcore, which is what keeps this one from slipping through the cracks, and they get bonus points for the FEARLESS IRANIANS FROM HELL cover also. A good slab, but I get the impression that they have their eyes on a prize bigger than a black-and-white newsprint mag. (WN)
(Burnt Bridges)

**THE COPYRIGHTS / THE DOPAMINES – "Songs About Fucking Up" split EP**

I had high hopes going into this, for various reasons. It's Alive Records has put out some pretty awesome records in the last couple of years. Plus, the last COPYRIGHTS LP was really good—maybe their best release yet. Even the title of this split touches on something everyone can relate to. OK, I wouldn't say this record is bad; I just wanted it to be a little better. The COPYRIGHTS offer two songs (about fucking up) of somewhat formulaic yet catchy pop-punk. I hadn't heard the DOPAMINES before this record, but I almost thought it was the COPYRIGHTS again when I gave it a go. Again, not at all bad, but still not mind-blowingly good. Definitely worth checking out if you like anything on this label. (BD)
(It's Alive)

**CROCODILE GOD – "Two Weeks" CD**

Pretty well played pop-punk from the mid-'90s. The vocalist sounds a lot like the guy from the ERGS!, and so does the music at times, but there is more of a '90s punk sound, like SNUFF. This CD collects the band's entire output from 1994-'99. If you're into the Fat Wreck Chords pop-punk sounds of the mid-'90s then you might want to check this out. (P$)
(Crackle)

**CROCODILE GOD – "No Regrets" CD**

A new release from these melodic punk vets from the great UK label Crackle. Up-tempo and quirky stuff that sounds like a mix of SNUFF, TRAVIS CUT, and early Lookout! label bands. Seven new tracks and three demos included on this disc. (RL)
(Crackle)

**THE CRYPTICS – CD**

Burley skate-punk that pulls no punches, going straight for a karate chop to the jugular. It's basic, crude, and primitive, but packs enough charm, wit, cheek, and energy to actually make it good. Treading a thin line between lyrically dumb and lyrically genius. They all look fifteen, and the sporting of a ZOUNDS t-shirt earns them extra respect in this reviewer's eyes. Like a rudimentary AUTHORITIES or OFFENDERS without the metal. The more I listen, the more I'm digging. Up the punx. (SD)
(Subterranean)

**THE CRYPTICS / JONEE EARTHQUAKE BAND / THE NASTY / THE EAR BLEEDS – split EP**

From what I can tell by doing some good old MySpace research, all four of these bands are from the Northeast US; they range in styles from skate-rock to thrashy hardcore, so you get a bit of a mixed bag with this release! In all, you get seven songs that are all well produced and firmly rooted in old-school '80s punk. I'd say that if you are a fan of '80s hardcore or any of these bands specifically, this would most likely appeal to you. For me personally, due to the vast range of styles between the bands, my attention was kind of lost after the first song… (ML)
(Subterranean)

**CTR – "Escape from Orbit/Road Kill"**

Damn, this is pretty cool—which is something one can generally expect from H:G Fact. CTR falls alongside bands like ORDER and KAIBUSHITSU in that weird camp of Japanese punk that one can't easily identify as a familiar sound, The ORDER comparison is pretty inescapable, really, but CTR retains a "tougher" sound. The tunes here are pretty standard mid-paced punk songs, but it's the intricacies and overall treatment that add to the eclecticism of the final result. (JU)
(H:G Fact)

**DEATHSKULLS / SHREDDER – split EP**

The DEATHSKULLS side of this split opens with a sample that sounds like it should be on a BULLDOZE or MADBALL record, then the band break into some decent fast hardcore with some dual vocals and a few NYHC-style mosh parts. Nothing that stands out, especially considering all of the great bands currently coming out of the UK (MOB RULES, ROT IN HELL, SHITTY LIMITS, HATERS, etc.). On the flipside we have Holland's SHREDDER. This is much better than the material I've heard from them before—killer fastcore/thrash. Not the best band in the genre, but not the worst by a long shot. Based on their half of this record I'll keep my eyes peeled for SHREDDER material in the future. Neither band provided lyrics, which is fucking lame. Also, DEATHSKULLS misspell their own band name in a song title. Wow. (VX)
(Peter Bower)

**DEZERTER – "Ile Procent Duszy?" LP**

*Ile Procent Duszy?* was DEZERTER's fifth proper full-length (not counting the *MRR* collection of early material). Originally released on CD in 1994, it was the most popular album the band did in the '90s, at least according to the write-up that accompanied the review copy. For me, DEZERTER's legendary status was built on their first several releases; this one doesn't have the wild energy of *Underground Out of Poland* or the mind-blowing genius of *Kolaboracja*, though overall it's a fairly solid LP. Musically the band employs simple, straightforward, heavy rock riffs and high production values—it's still the same DEZERTER, though more…tempered. Monotonous at times, but there are some cool hooks here and there, as well as a dub/reggae song and a couple faster, more HC tracks reminiscent of their old style. Lyrically, the band is as great as ever. I'm glad this was finally pressed on vinyl, and wish I were able to catch one of the band's first-ever US shows happening this November. Limited to 1000 numbered copies. (CS)
(Pasazer)

**THE DICTAPHONE – "Controlled Meetings" EP**

Apparently there are a lots of great bands in France these days, and I'll lump the DICTAPHONE in there with the rest of the lot—A.H. KRAKEN, the ANALS, VOLT, etc. The six songs on this single are all angular and catchy with pounding rhythms and distorted vocals. Every song is a good one, so just go grab a copy. (MU)
(Sweet Rot)

**THE DIRTY HITS – "The Rumble and the Roar" CD**

So Minneapolis has created a new punk sound? Very tuneful punk that sounds like DILLINGER FOUR with Brett from BAD RELIGION singing. Lots of cool twists and tempo changes in the mix too. Slow enough to rock at times, and even a little acoustic guitar can be heard. This must be the most emo/prog of the D4 and OFF WITH THEIR HEADS scene. Me like. (RL)
(Cheat Sheet)

**DISCHARGE – "Demo 1978" EP**

It's baffling that this made it to vinyl as a 7" EP, as Unrest Records legitimately put out these same four tracks as an addendum to their *War Is Hell* LP a year or two ago, which, well, was kind of weird, but that's what the band decided to do and you have to respect that. There's a widely circulated 1977 demo online that has these same four tracks, but the Unrest version was advertised as four additional tracks from the 1978 demo, so my guess is, with the good sound quality here, these were just ripped off the CD version and pressed to wax to both line some bootleggers' pockets and fill up eager record shops in Tokyo. I always thought it was shitsystem that *MRR* reviewed all these bootlegs (especially now that punk is largely intent on staring up its own ass and dissecting and booting everything farted into a microphone before 1990), because there's a no major label policy here, basically because "they rip off the bands, man." No major ever treated bands as crappy as the bootleggers, who are largely driven by profit and greed and hand off nothing to the bands. This bullshit then just fills up stores and edges out space for new bands and releases. Might never see it again?! Buy now!!! Ohhhh, and it's a bootleg with no recording cost and royalties, yet it's triple the price, mannnn!!! Whatever, if you need to own vinyl documentation that yes, indeed, DISCHARGE once sounded like a mediocre '77 punk band with SEX PISTOLS-ish vocals (pre-Cal), go buy the legit version from Unrest Records. Yawn. (KS)
(bootleg)

**DISCONNECTED / WASTELAND – "Mad Blasts of Chaos Vol. 1" split EP**

On the *Mad Blasts of Chaos Vol. 1* split 7" EP you get some motherfucking brutal hardcore! The first beast out of the chute is DISCONNECTED, from Toledo, Ohio, USA. DISCONNECTED was brought together by Will, formerly of AS GOOD AS DEAD. Initially Will was handling the vocal duties, but on this new split EP the former guitarist from PREMONITIONS OF WAR growls out some intense singing. The sound is rough-and-ready hardcore with what they call "more than a little influence from black metal." The other influences on this Northeastern tough-guy sound include early AGNOSTIC FRONT. Turn this record over and you experience the ear-piercing mayhem of WASTELAND, from Wellington, New Zealand. This hardcore fluctuates between slow, menacing, doom-like BLACK SABBATH sludge to fast, furious, frantic hardcore. The singer sings in a higher octave than DISCONNECTED. In their best moments, WASTELAND sounds somewhat like SUICIDAL TENDENCIES (and that is high praise indeed!!). This fuckin' raw *Mad Blasts of Chaos Vol. 1* has some very powerful shit for you fucks! (BR)
(Idoneum Bello)

**THE DOCKERS – "13 Lessons for Losers" CD**

This five-piece from Indiana labels themselves as "fez-core," but I'd place them more under the heading of "annoyance rock." Not annoying in the way that FLIPPER or KILLDOZER or the BUTTHOLE SURFERS were annoying, but in a lame, stupid, and funky, we-listened-to-Frank-Zappa-once-and-can-write-outrageous-funny-songs-too way. There was one single bright spot on this album and that was the tune "Hot Topic Boi," but the complete and utter shit of "I Live in a Box," "Sniff My Crotch," and the rest have destined this disc to be found in 99¢ bins across the country. (RK)
(Real Life)

**DOOM SIREN – "Tyranny" EP**

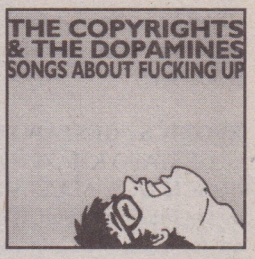
Not bad. This is very modern-sounding crust with some tasteful blast-beats at times. The sound is kind of hard to pin down because they have these rocking wah-pedal solos that don't really sound like other bands doing this style. If I had to quibble, I'd say that the production is weird on this, as the drum sound has that ping-y snare that I associate with over-produced metal rather than basement-show crust. It's not all that bad, though. Mega points for the SORE THROAT cover—that was an unexpected treat. (AU)
(Burnt Bridges)

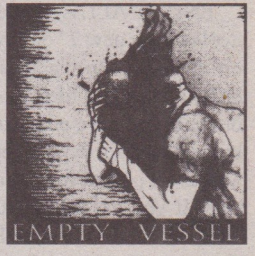
**DRUNKDRIVER/MATTIN – "List of Profound Insecurities" 12"**

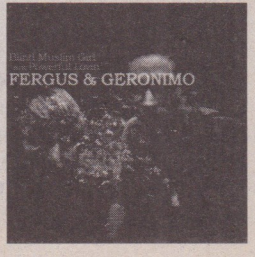
This is a collaboration between DRUNKDRIVER from Brooklyn and MATTIN from Spain (who may be best known in these pages for his work as BILLY BAO). Berdan's vicious, yowling vocals, the pounding unrelenting DRUNKDRIVER rhythm section, and a layer of MATTIN piercing through and mutating any semblance of rock music no matter how slight. I think of DRUNKDRIVER as what people mean when they talk about the revival of the Touch & Go sound that, say, JESUS LIZARD personified—but DRUNKDRIVER pummels it; they drain the solo from the guitar, they de-rock the drums. In short, they make a type of negated rock music, the opposite of it while still somehow embodying it. That sound, plus MATTIN? Sometimes noise can feel like an empty space, an undisclosed period of time spent, sort of senseless. You probably already know whether this is gonna be up your street or not. (LG)
(Badmaster/Suicide Tax)

**DRUNK GRANNY / HUSBANDS – split EP**

DRUNK GRANNY (kinda hate the name) plays repetitive riffs that are overdriven and distorted, with screeched vocals, drum sets falling apart, kind of '90s major pogo potential. They have moments of getting sing-song-y, which is kind of a bummer—I always get bored quick when girls sing in that breathy "pretty" way. The last song is completely different than the rest; prominent violins, total sing-song, pretty melancholy quiet style. All together, it's pretty OK. The second side is HUSBANDS, which confused me at first because I assumed it was HUSBANDS from San Francisco. Not at all. This has mega distorted keyboards (I like it, and I hate keyboards mostly) and total cave-man drums. Kind of reminiscent of CHANNELS THREE & FOUR if they were





slightly simpler and fronted by hoarsely screaming wimpy dude (this is a good thing). (MM)
(Local Kid)

**EBONICS / GESTAPO KHAZI – split EP**

GESTAPO KHAZI outta Long Beach (LONG BEACH DUB ALLSTARS) and EBONICS out of San Francisco (FOUR NON-BLONDES) team up for some *freaking out*. GESTAPO KHAZI sounds like the FLESHEATERS but with a dash of mean surf reverb insteada the mexi-shtick the 'EATERS had going on for them. EBONICS offers up two (count 'em) pure punk stompers that eat their first 7" for brunch. (BB)
(self-released)

**EDELWEISS PIRATEN – "Blizna" LP**

Judging by the band name, the artwork, and the group of labels that collaborated in releasing this, I was expecting epic melodic crust in the vein of FALL OF EFRAFA or possibly fast hardcore à la F.P.O. Unfortunately, this is neither of those. EDELWEISS PIRATEN is trying to play crust but it comes across as mediocre overproduced and overly clean modern hardcore. Pass. (VX)
(Kick Rock/Angry Voice/Trujaca Fala)

**EMPTY VESSEL – "Fade Away" EP**

When you've got twelve songs crammed onto a 7", it usually means good things. At the very least, it means no filler. These songs are direct and to-the-point, but EMPTY VESSEL hasn't sacrificed structure or creativity in the name of speed. No two songs sound alike and I don't think any of them break the minute mark, but each one is a fully formed nugget of powerful, diverse hardcore with a nod to ARTICLES OF FAITH, although followers of early '90s UK hardcore may also be reminded of KITCHENER. This Portland, Oregon trio is new to me and I can't believe my luck at getting this for review: one of the best records I've heard in ages. Seek this out. (AM)
(Blind Spot)

**END OF ALL – "Places" EP**

END OF ALL is a band that never disappoints. Seeing their new 7" on my review list put a smile on my face, especially since I kept meaning to order a copy but forgetting to for the last month or so. If you have either of their LPs, you should know what to expect: epic, complex, melodic Swe-crust played very, very well with a lot of passion. If you haven't heard them but are a fan of TRAGEDY, FALL OF EFRAFA, or SCHIFOSI, then get off your assflap, tuck your dread mullet into your engineer's cap, and buy this record. (VX)
(Halo of Flies/Hobo)

**EQUALITIES – "On the Streets" LP**

Pogo-punk from the singer of Japanese spikey heroes DICK SPIKEY. It's exactly what you'd expect—UK82 punk, like a more skinhead ONE WAY SYSTEM. Fans of Punk Core Records and liberty spikes take note. I'm a sucker for this shit, but I think I'd rather be listening to the UNHOLY GRAVE record that is blasting out of Robert's headphones right now… (TB)
(Loud Punk)

**EVERYTHING FALLS APART – "Relief" LP**

I was psyched to see this in my pile of reviews this month because I was really into the EP that came out a year or so ago. The inspiration for the band's name doesn't really manifest too much in my ears; I hear more of a gloomy, discordant sound not unlike LOSER LIFE mixed with SHADES APART and a hint of BORN AGAINST, all the while containing hints of melody that hold things together. And just like their other material, the songs on this slab range from bursts of snotty hardcore to moody, mid-paced numbers with words that border on depression. I can almost feel the industrial blight of Buffalo, New York on a gray winter afternoon while hearing this. It's foggy and dreary out my window as I'm writing this, so the atmosphere is perfect. Playing traditional hardcore while maintaining their own sound, this band stands out from the crop of revival groups that have emerged in the last few years. Great! (BG)
(self-released)

**EXPLODE AND MAKE UP – "Some Kind of Diplomat" 12"**

Heavy GOOD RIDDENCE/late-'90s Fat Wreck Chords melodic sound with these guys, and it makes the music seem very dated in that manner. I could maybe hear a DAG NASTY thing goin' on, but I may be trying to be too nice. This slick melodic stuff was done to death by LAGWAGON years ago. The record sleeve is ugly as hell, too! No thanks. (RM)
(Underground Communiqué)

**EXPLODE INTO COLORS – "Eyes Hands Mouth/Wooden Ghost"**

I really enjoyed their 7" that came in last month on M'Lady's records. This reminds of the RAINCOATS because it's female-fronted punk with a really dynamic rhythm section. It sounds like there's a chorus of percussive instruments. Like a RAINCOATS-influenced riot grrl punk drum line with some dub influence. Any instrument other than the drums has a really minimal presence by comparison. This is good, though if I had to choose between this record and the M'Lady's Records 7", I'd choose the M'Lady's one. (P$)
(Kill Rock Stars)

**FALL IS HERE – CD**

Five-track, eight-minute CD EP from this Bay Area, CA modern hardcore band. Rumbling, tumbling, pummeling, sometimes heavy hardcore which you can find someplace between TRAGEDY and END OF ALL. I dug this but was left wanting more; the eight minutes went by quick. At a loss for words, but check this one out. (MH)
(self-released)

**FALL OF EFRAFA – "Inlé" 2xLP**

You put out a double-LP, with fucking two songs on a side, on 33 RPM? I thought punk started in the '70s to *kill* this shit! Evidently this is the third in a set of three double-LP concept albums based on the novel *Watership Down*. To their credit, FALL OF EFRAFA pulls this off as well as could be hoped for. At its best, it's similar to the good UNKIND LP, *Mieliemme Tuhkasta*. And they do get a good sound, pretty perfect for this epic and heavy style. But of course there are endless trudging riffs, drawn out quiet parts, overlaid keyboards, et al. I think I aged eight years waiting for this to end. (JM)
(Alerta Antifascista/Halo of Flies/Behind the Scenes)

**FERGUS & GERONIMO – "Blind Muslim Girl/Powerful Lovin'"**

I guess this is the month for throwback music. "Blind Muslim Girl" sounds like it could be a BEACH BOYS or FOUR SEASONS track on speed. Who fucking titles a song "Blind Muslim Girl?" Is it me or is that genius? "Powerful Lovin'" continues along the same track, though this one is decidedly more '60s soul than rock, complete with the pounding organ. This is just excellent. (KK)
(Tic Tac Totally)

**FIRE WALK WITH ME / KOBRA XI – split EP**

Two Czech bands that couldn't sound much further apart. KOBRA XI plays a combination of fastcore and grindcore. This isn't your techie grind approach, this is what you get when you play punk on 45, and they get straight to the point. Play fast! FIRE WALK WITH ME plays slow doom/sludge. Their sound is somewhat unique. They do a cover of DEPECHE MODE's "To Have and to Hold" and I couldn't recognize it. There are slight funeral doom leanings. I liked the music—slow and heavy—but the vocals were somewhat annoying. I also listened to this on 33 (I think it's supposed to be 45), and that makes for some great funeral doom. Good stuff from both bands. (MH)
(War Pigs)

**THE FRAMED – "Angels and the Knives They Carry" CD**

NOFX and BAD RELIGION clones with artwork that features a scantily clad model. Nothing special. Need I continue? (RL)
(WNB)

**FRANK AND THE CAN I SPEAKLYS / SOUL OF THE CONDEMNED APE – split EP**

Two bands from Down Under doing good things with sounds. At first I thought I was assigned another generic synth and drum duo, but after a few seconds I realized this was a little more interesting. FRANK AND THE CAN I SPEAKLYS, currently residing in San Francisco, are in fact a duo using keys, drums, and vocals; they also use guitar with interesting tones and the

songs are simply catchy, too. Both tracks sound so unalike each other that I checked to confirm both on the first side were by the same band. SOUL OF CONDEMNED APE still lives in Perth and is also a duo, though it sounds like a full rock band. The first song is great and is akin to early-'80s Aussie post-punk goodness. The percussion in particular is great, the way it is mixed into the recording. The sound of a photo being taken at the end is a nice touch, too. The second track is instrumental and although it's good, it does not stand out as much as the one with vocals. (MU)
(ROS/Farmer Frontier)

**FRAT DAD – "Greg the Nerd/Freak in Nature"**

Kids in New Jersey attemptin' the hip California doomed surf punk style of TY SEGALL; this is music for the post-BLACK LIPS blog-reading populace. Both songs are catchy and drenched in as much scuzz as a two-man band can conjure, and if you like your music raw, yet tasteful enough for the aforementioned blog maniax, this is probably right up your street. They probably sound best in a beer-soaked, human-filled shitty basement. I can't imagine wanting to listen to more than a 45 of these jams, but this is a pretty rad jam-filled 45… (LG)
(Under Water Peoples)

**FRESH AND ONLYS – "Laughter Is Contagious/Horrible Door"**

Two tracks of spooked-out, swirling Hammond garage punk. A nice lo-fi feel, with the drive, hooks, and slight touch of weirdness once perfected by the MUSIC MACHINE. The haunted chapel and driving-to-practice-in-a-souped-up-hearse vibe is in full effect, whilst taking in a slight psych touch à la the GRIS GRIS. Digging. (SD)
(Trouble in Mind)

**THE FRONT – "Snake Oil Salesman" CD**

Some pretty solid and clean sounding bar-punk right here. Well-produced and slick-sounding. Nothing too new or original here. Just meat and potatoes bar rock. The lady singing kind of sounds like MELISSA ETHERIDGE. A song or two has a bit of political awareness, but most songs are generally apolitical. Blah. (FS)
(self-released)

**FULL OF FANCY – "Sweet Baby Jesus" LP**

Blown away. I'm listening to some of the most perfect pop and I'm blown away. God bless this job, or else FULL OF FANCY would have gone straight under my in-much-need-of-a-re-haul radar. Imagine the FLATMATES jamming with the DICKIES, the NIGHTINGALES wrestling with MIKA MIKO, or the VIVIAN GIRLS if they had those goddamn all-important hooks. This band could or should be The Next Big Thing, so jump on board before you have to share them with every douchebag *Vice* magazine wannabe. Even my toes are giving this the maximum thumbs up. (SD)
(No Breaks)

**GATEWAY DISTRICT – "Some Days You Get the Thunder" LP**

There are so many reasons to love this band. GATEWAY DISTRICT is an endlessly catchy, fast, melodic female-fronted pop-punk band out of the Midwest. And they're *soooooo* good, like the sequel to SOVIETTES (don't like the ex-member thing, but they do sound a lot like the SOVIETTES). This record starts off with a ton of energy and is amazing, but by the time the B-side comes along, it loses it a bit and goes into some slower songs. It's most likely intentional, and it does give the album some depth—y'know, making it feel like an album rather than just a collection of songs. But they just do the fast pop-punk thing so well, you wish they'd just blaze through each song at a zillion miles per hour, and instead you're listening to a country-style ballad. But seriously, there are a few songs on this album that could be considered among the best pop songs written all year. "Keeps Track of the Time" and "Some Days You Get the Thunder" are fucking amazing songs. The recording quality is a bit on the clean side, but that's splitting hairs and totally subjective. This is a great album, and these guys have one of the most exciting live shows happening right now. You should get this record. (FS)
(It's Alive)

**GENERAL INTEREST – "Right by the Beach" 12"**

Self-described "Shit Wave," GENERAL INTEREST actually plays complex, tuneful, bass-driven post-punk not unlike MINUTEMEN, fIREHOSE, or NOMEANSNO. What sets them apart from those bands is the way the vocals are spoken, not sung. Essentially, what you've got is an American, punk version of UK pop act ART BRUT. While the lyrics are clever and funny, the delivery has a tendency to detract from the (really cool) music a little. Every song sounds like the spoken part of SUICIDAL TENDENCIES' "Institutionalized." It makes it hard to really get into the songs. It sounds like the singer is somehow holding back, like he doesn't believe in what they're doing. I know it's what they're going for, but given the strength of the music, I can't help feeling it's a slightly wasted opportunity. (AM)
(Ride the Snake)

**GERMAN MEASLES – "Wild" EP**

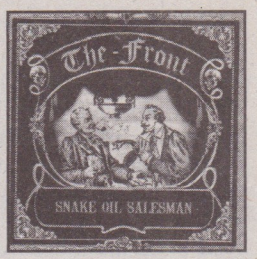
Meet the latest in the seemingly endless line of Brooklyn TELEVISION PERSONALITIES devotees. The GERMAN MEASLES have a decidedly shambolic bent to their twee pop: perhaps a little lo-fi JESUS & MARY CHAIN, a little DESPERATE BICYCLES. I went to a party in West Oakland last night that was populated by post-American Apparel hipster girls in mom jeans and granny glasses. This is how I picture the scene at a GERMAN MEASLES show, but I imagine those types wouldn't enjoy this band, because they actually play songs with rhythm, melody, and choruses. Makes me want to move to Brooklyn and party like it's Chelsea circa '81. (AM)
(Captured Tracks)

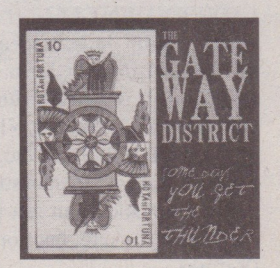
**GESTAPO KHAZI – "Smoke Signals" 12"**

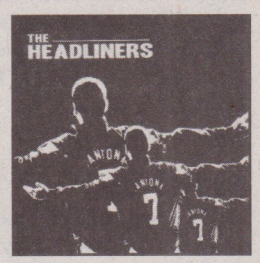
So-Cal thugs GESTAPO KHAZI play a dark, reverb-laden variation on that LA beach-punk sound. Think TSOL mixed with the GUN CLUB: sparse and moody, with snaking tendrils of psycho-surf guitar slicing the tension into bursts of sonic fury. The songs have an itchy, nervous, paranoia that is infectious. The singer used to play some really great guitar in GEISHA GIRLS, so when I saw this band for the first time recently and recognized him, I thought he was making a mistake leaving his axe behind. The mistake was all mine though: GESTAPO KHAZI's guitarist is dynamite, and the ex-GEISHA is no slouch on vocals. Just promise me that when you see them, you'll yell for more reverb. (AM)
(Dead Beat)

**GONNA GET YOURS – "The Hidden Side of Happiness" EP**

This one is hit and miss for me. On the A-side you get two





solid street-punk/Oi! songs with all the requisite lyrical content and chanting vocals, etc. Don't get me wrong, this *is* my thing and I really like it! The overall sound and style is just rough enough and not over-produced that it has a gritty yet enjoyable sound to it. However, the B-side song, "Panic," is a lot slower and loses any catchiness, which is what I personally don't like about the genre of Oi! music usually... (ML)
(UVPR)

**GOVERNMENT FLU – "Fuck Poetics" CD**

Straight-up '80s hardcore from Poland—on first listen I thought Japan 'cos of the mangled English. This is their 7" with a demo tacked on the end. Sounds like Boston/NJ circa 2000.... TEAR IT UP, CUT THE SHIT, etc. Beefy and burly, taking nods from old Boston straight edge. Lyrics are pretty simplistic about shit-talkers and life choices. Decent for sure, but not top of the pile. (TB)
(Refuse)

**THE GUTS / THE JIZZ KIDS – split EP**

One, two, three, four. Those words are music to my ears and can be a sign of good things to come. That is certainly the case here. The JIZZ KIDS get things started right with a melodic, mid-tempo, head-bouncing number that'll have you singing "welcome to the zero ten" in no time. For the most part I prefer pop-punk that doesn't rely too much on the "pop," and that's case here. Good shit, The GUTS continue the flip side with the same sort of thing, adding perhaps a little more melody. I normally recommend a split EP if I like one of the sides. This one has got great shit on both. (KK)
(No Breaks)

**HARDLUCK – "Dead End" LP**

Throaty modern hardcore from the land Down Under. As I check out the insert, a smug looking guy with good genes and a flipped hat emblazoned with "No Nerds" in graffiti-style writing stares back at me, which tells me whatever I may need to know about this band. The production is big but not too polished for this style, and the songs are actually pretty raging, but also not super memorable, and it all starts to blend together after a few of them. Another one of those mediocre-to-decent LPs that could've been whittled down to an awesome 7". (DG)
(Gato Fucking Loco)

**HATERS – LP**

Mid-tempo, mean, and brutal. Never more than three chords. Heavy riffs. The drums are bombastic and pulverizing. Musically, this is very straightforward. Lyrically, it's weird. Lots of violence aimed at just about anyone in their way. Song titles such as "Kill and Fuck Angels," "Cut You Up to Get High," and "Missing Body Parts" indicate they've got serious issues. Fans of BRAINBOMBS take note. Features members of VOORHEES. Recorded around 2002, this is limited to 300 copies. (VL)
(At War with False Noise/Heidenwut Productions)

**THE HEADIES – "Sugar and Spice and Everything's Fucked" CD**

Loose garage pop-punk. Reminds me of the early HI-FIVES and the GROOVIE GHOULIES with its raw production and fun attitude. I'm hearing a little ZEROS too. Good stuff. (RL)
(Madison Underground)

**THE HEADLINERS – "King of the Fields" EP**

Uh oh. I'm a loyal Gooner myself, so when I saw the cover for this one, I had reservations... Just kidding (sort of)! In all seriousness though, the HEADLINERS are some serious football fans, and on the title-track of this EP they pay homage to Eric Cantona, one of the greatest footballers from France ever (next to my beloved Thierry Henry, of course). Regardless of Cantona's history with Man United, this is a fucking great EP!! You get three deadly, up-tempo, aggressive, and melodic songs with gruff vocals, driving guitars, and a solid rhythm section of thumping bass and pounding drums. This is a killer EP and every bona-fide skinhead and Oi! boy/girl out there should check out the HEADLINERS!! (ML)
(UVPR)

**HEAVY GUERRILLA – "Pariah Time" EP**

Standard-fare early-'80s HC fronted by a singer who sounds like a nerdy version of Zach de la Rocha of RAGE AGAINST THE MACHINE, which leads me to believe this singer is a fan of political alterna-metal as well as Weird Al. There's an element of emotion that leads me to think of ARTICLES OF FAITH. Musically, pretty decent, a little formulaic—but man, singer, you're killing me. (VL)
(Pass Line)

**HELLO SHITTY PEOPLE – LP**

This is so awesome this record finally came out. HELLO SHITTY PEOPLE was a short-lived band from Chattanooga. Broke up in late 2001, leaving the world with only a 7" on This Here Records, and apparently an unreleased LP, which has now finally seen the light of day thanks to 1-2-3-4 Go! Records. These guys are great, like a sloppy combination of CRIMPSHRINE and HIDDEN SPOTS. Not a single song sticks out as the hit, and not a single track on the whole album sucks. Well, the intro, but that's an intro, who cares? And the cover art is amazing—it's like a total scumbag take on the GREEN DAY *Dookie* cover. Not like an imitation or a parody or nothing, you just have to check it out. This record rules! (FS)
(1-2-3-4 Go!)

**HIGHER GIANT – "Al's Moustache" EP**

Pardon while I wipe the sadness from my soul. *How the fuck is this a dude from WARZONE?!* The other dudes, members of GOOD RIDDANCE, ARSONS, KID DYNAMITE, TOKEN ENTRY, and LIFETIME, make perfect sense 'cause this sounds way more in line with that sound. Matured pop-rock for soccer moms. (JU)
(Black Numbers)

**HIGH SOCIETY / LIGHTS OUT! – split LP**

LIGHTS OUT! plays distortion-less hardcore punk inspired by bands that are influenced by early SoCal hardcore. Does that make sense? I suppose the dudes in LIGHTS OUT! are actually obsessed with BLACK FLAG and CIRCLE JERKS, but their music is about 25 generations removed, if ya know what I mean. The HIGH SOCIETY saves this split with some cool melodic, mid-tempo hardcore. They remind me a bit of INSOMNIO, NO HOPE FOR THE KIDS, and other punk bands that opt for a little more space and darker tones in their songwriting. The vocalist weaves the words around the music using his native German, and uses lots of vocal accents, which I'm all for. I feel like a jerk comparing two bands that are obviously friends, but the HIGH SOCIETY comes out way ahead on this split, so LIGHTS OUT! should take some notes. (CI)
(Twisted Chords)

**HOMBRE MALO – "The Ecstasy of Devastation" CD**

An official release of the band's CD-R demo from 2008. Norway's HOMBRE MALO delivers four songs in forty minutes of epic rock that's well played and has a vaguely '90s emo feel in its eruptive delivery, raw screamo-ed and sung vocals belting introspective lyrics. Nevertheless, it's grounded firmly in '90s grunge à la PEARL JAM/KYUSS/SOUNDGARDEN—heavy, but more reliant on the groove of riffs in drawn-out, inventive arrangements than "brutal." The vocals are the harshest element—there are moody bits in the final track that even reminded me of FIELDS OF THE NEPHILIM with their warbling, sung delivery and phantom-like guitar leads. So, there's a lot thrown at the wall here, but it's cohesive and shined up with a nice booklet of lyrics and art, making for a nice debut! Cool! (KS)
(OSK)

**HOT GUTS – "Ballad of Jon Simon" EP**

The A-side is great—sounds like DIGITAL LEATHER or maybe PINK REASON doing a slow-to-mid-paced ENVY cover. The vocals really resemble the dude from DIGITAL LEATHER. The label references a more fuzzed-out BAUHAUS, which also makes sense. It's worth checking out for the A-side, especially if you enjoy anthemic garagey-goth tunes influenced by the aforementioned bands. (P$)
(Suicide Tax)

**THE HOTLINES – CD**

A UK band doing the RAMONES-influenced pop-punk thing. This falls somewhere in between the QUEERS and the TRAVOLTAS sound-wise. Decent and well played, but that's about it in this done-to-death genre. (RL)
(self-released)

**THE HYDEOUTS – "Creeps at Night" EP**

The cover (the band as zombies) and band name prepared me for a garagey/CRAMPS-ish ride. Inside I got a nice four-song dose of full-

throttled rock 'n' roll along the lines of TURBONEGRO's finer moments, straying a bit into HELLACOPTERS and ZEKE territory, too. Ah, hell, throw in a little bit of the CANDY SNATCHERS just for good measure. For whatever reason, they don't quite give off quite the same cheeseball vibes I get at times from those bands, though. If this had come out ten years ago, it'd be buried in a sea of like-sounding releases. But it sounds good to these ears now. This is their second 7" as far as I can tell; the previous one came out in '07 on Black Lung. (IS)
(Creepy Anthem)

**I KNOW – "The End of Democracy" 10"**

These kids outta Minsk are bringing it. One side of this record is their material from 2006, the flip is from '07 and '08. For a 10", they crammed a lot of music on here. They mix it up on each song with some raging fast parts and chaotic breakdowns, including some savage pounding so you can swing your greasy long hair around. The later stuff is produced a little better, with more high which helps capture their anger. I'm reminded a bit of the faster French emo harcore of the mid-'90s, like ANANDA and ANOMIE, but they also have the energy of a great modern crust-influenced band, like my favorites SCHIFOSI. Yeah, they do have a female singer, too. The record comes with a ton of written material in English and French about the situation in Belarus and the status of women in the punk scene. I KNOW and Stonehenge did a great job on this release—highly recommended. (JM)
(Stonehenge)

**IL MALE – CD**

Sometimes it's a good idea to just listen to the music and not read stuff about a band—in particular, one-sheet/promo material. I made the mistake this time of reading the promo sheet first. Black metal and hardcore like ISKRA or SUICIDE NATION, huh? Just because you learned how to tremolo-pick on guitar doesn't make you black metal or even black metal influenced. Now that I got that off my chest, this band is from Italy and seems to have their heart in the right place, but the tremolo-picking is tired and the vocals mediocre. They do remind me of a poor man's SUICIDE NATION. This isn't bad. The lyrics are solid, some of the tracks rise above generic, and like I mentioned their heart seems to be in a good place. Some tracks have more of a crust leaning. I don't know…I really don't know about this one. (MH)
(Hanged Man)

**IL-62 – "Opuszczamy Babilon" CD**

Leaning heavily on the Polish bent towards the avant-garde, long-running Warsaw band IL-62's first CD—twenty years in the making!—has the same kind of moody, dark, layered soundscapes as, say, KRYZYS or P.E.S.D., but takes things in a tad more trippy direction with trance music influences, a rapid-fire neo-rapping quality to the vocals, bongos, sitars, digeridoo, and…wait…don't leave…it's cool! Seriously! You either love the wild left-field experimentation of the Polish Punk scene…or are just baffled by it. There's neat poetic and political lyrics shouted out by raspy vocals with some superb moments but less of a hardcore or brutal edge and more cacophony to the music overall, which makes for a mixed, meandering journey opposed to a concise impact. However, it's a fun place to wander around in for almost an hour, as the fourteen tracks walk on the long side. For the adventurous, see you there! (KS)
(Nikt Nic Nie Wie)

**IMPERIAL LEATHER / KNIFE IN THE LEG – split EP**

On their side of this record, IMPERIAL LEATHER somewhat tone down the epic rock of their other records, emphasizing the power-pop/first-wave-punk side of their sound more. I like their other records, but like this one a bit more. Their side of the split is complemented by KNIFE IN THE LEG, who plays cool melodic yet bleak hardcore punk with lots of Swedish melodies and single-note riffing. (DG)
(Communichaos Media/Sadness of Noise/Trujaca Fala)

**THE INTELLECTUALS / UNNATURAL HELPERS – split EP**

From what I understand, each band covers the other's songs. Pretty catchy, blown-out, well-pulled-off garage punk. The UNNATURAL HELPERS' version of "Getting Classy" is spot on; so is the INTELLIGENCE's rendition of "Mr. Children." Good stuff. I don't have a huge frame of reference for music along these lines, but I'd imagine if you like a lot of the garage punk on S-S Records, then you probably wouldn't go wrong with this. (P$)
(Dirty Knobby)

**I RESIGN / NO MAN'S SLAVE – split EP**

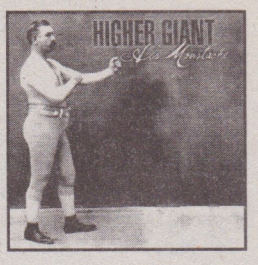
I throw on the NO MAN'S SLAVE side of the record and I'll be damned if it didn't burn a hole through the fucking record player! The vocals are weird but awesome and the band forces out these mean fucking songs—reminiscent of West Coast power violence *but* seeming to incorporate a bit more of a developed sound. These crucial and punishing tracks have their signature all over them; not quite what I was expecting from the name but a welcomed deviation in the world of power-violence. Could easily hang with England's MOB RULE (the best of the best right now)! The timing is great and their vocal delivery, guitar riffs, and drumming push these songs past normal expectations and deliver an impressive display. I RESIGN picks things up on the other side with a "we-could-lose-our-shit-at-any-time" punk sound that compliments the first side nicely. Both bands (but I RESIGN in particular) have insightful political lyrics that illustrate they are in this for more than drink tickets at their show! Solid release. (RM)
(Give Praise)

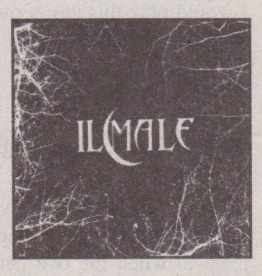
**JOHNS TOWN ALOHA – "Digworker" EP**

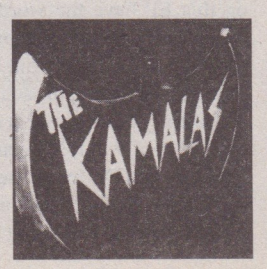
Intermittent blaring feedback, hoarse shouted vocals, and wailing, erratic guitar solos are JOHNS TOWN ALOHA's calling card, and all features are present on their third EP *Digworker*. They create a pretty cool racket, but I do wish the drums and rhythm guitar on this recording were louder. Maybe something got screwed up with the mastering 'cos these songs seem a bit tempered given JOHNS TOWN ALOHA's previous material. Compared to most music in the world, *Digworker* is beyond wild-as-fuck hardcore, but for some reason I'm sitting here disappointed by its tameness… All in all, these songs are all right, but if you want to hear the true insanity that JOHNS TOWN ALOHA is capable of, then check out *Bloody Ravens Wander*. (CI)
(H:G Fact)

**THE JUNK – "Novus Ordo Seclorum" CD**

That's Latin for "New World Order" to you and me buddy! A disc of well-played political ska-punk with elements of metal and reggae thrown into the mix by this squad out of the UK. Think of the CLASS WAR KIDS meets AGAINST ALL AUTHORITY. The band is very tight and the horn section is top notch on this three-song CD EP. My favorite of the lot







was "Far from Here." (RK)
(12-Step Plan)

**THE KAMALAS – CD**

Sounds like the Warped Tour in the '90s, before screamo took over. But actually fronted by girls who play guitars. Maybe if I was 13 I'd be excited? (MM)
(Too Nice)

**DE KIFT – "Yverzucht" LP**

Hot on the heels of the excellent RONDOS double-LP reissue, Red Wig has teamed up with Portland's own Mississippi Records to deliver us this amazing album from 1989. DE KIFT are/were fellow travelers and collaborators of the EX, DOG FACED HERMANS, etc, and as such incorporate post-punk guitar, horns, and guttural Dutch vocals. In mellower moments, they even bring to mind LUNGFISH. While this record is abrasive and noisy, they later began to lean more on the horn section and traditional-sounding tunes, becoming something of a punk showband. I don't think any of their records ever saw a US release, so this is your chance to pick up some amazing Dutch punk. Don't sleep. (AM)
(Mississippi/Red Wig)

**DE KIFT – "De Dag" EP**

This sounds like some shit McNaughton would be into—Euro punk with the bass in the lead, fucked-up squealing guitar, and some tribal-style drumming (as opposed to straight 4/4.) There are even some horns adding to the chaos. I can't say I would play this at my own house. *De Dag* was originally released in 1988, and has been reissued by our friends at… (JM)
(Mississippi/Red Wig)

**THE KING KHAN & BBQ SHOW – "Invisible Girl" CD**

While I like both KING KHAN and BBQ's separate solo efforts, there is just something magical when the two get together to play music. It's possible that KING KHAN keeps BBQ's sentimentality in check, but also that BBQ reigns in KING KHAN's craziness. Then again, maybe each one just brings out the best in the other. Anyway, here is another great collection of garage songs. Primitive '60s-style stompers with romantic, Motown-style vocals that suddenly give way to silly songs about barnyard animals partying down. A really fun, great record. (CK)
(In the Red)

**KING SEXY – "In Sexycolor" CD EP**

Totally silly (sexy?) but great! All five tracks on this EP have the word "sexy," but the band doesn't rely on some stupid shtick and settle for novelty status; aside from the obvious lack of seriousness in their approach, the lyrics to the songs are actually quite good (in a fairly simplistic punk rock kind of way). Musically, these dudes sound like the SPITS meet the PENETRATORS or something. I think I saw a full-length in the pile when I got this. I'm going to go check it out. You should too. (BG)
(Celibate Playboy)

**KNIFED – "Knifography" LP**

KNIFED is a queercore band out of Ireland a few years back—that was until Mero had to move to the UK in an attempt to be Ms. Bear Globe or some shit like that. So KNIFED is no longer in existence. This is a discography of over 25 fast-paced hardcore tunes played very well, and of course Miss Mero screams her tits off on every fucking one. Song lyrics are over the top and may seem a bit ridiculous, but let it be known when Mero screams about "Bum Gravy," "Fist You," and "Piss On," he ain't making this shit up—he has lived it and is a filthy whore. Nice to see this all on one disc, but sadly only 317 copies have been made. If this seems like your thing, try to get one before they are all gone. (MS)
(Stitchy Press)

**KNIFE IN THE LEG – "The First Two Stabs" CD**

A compilation of this band's first two releases—a 7" EP and a split. Amped-up, energetic punk rock with overblown, heavy production. They have kind of a cleanly produced garage sound, like early HIVES or something like that. I like the song warning girls that guys in bands can be pricks. (AM)
(Nict Nic Nie Wie)

**KRUM BUMS – "Different Day, Same Old Story" CD**

The KRUM BUMS proudly unfurl the Austin, Texas chaos punk banner once again!! Following in the footsteps of their punk-as-fuck chaotic brethren the LOWER CLASS BRATS, the KRUM BUMS kick a lot of spikey-haired punk butt!! Dave's rough-hewn vocals push this vicious street music up to the top and over the edge. Trae and Justin play wild guitar parts that grab you by the throat and pull you into the pit. You should skip the acoustic intro and slam right into "Split Tongue." This scorching tune segues nicely into "Dead New World" and "S.O.S." After three barnburners, the KRUM BUMS take a deep breath and slow down the pace for "No Apologies" and "Sons of Nothing," two tasteful punk rock ballads. Song six, "Coliseum," is brimming with anger. Read this: "With millions of hands we build a dream / A paranoid nightmare wall that surrounds nature and feeds a culture of death / All hail Coliseum…hail / Gore-drenched dance of death!!" Yes! Those are blistering lyrics! Fans of the KRUM BUMS need to purchase this newest CD. It continues the evolution of the lives of these "non-racist, non-sexist, non-homophobic" Lone Star chaos punks. (BR)
(TKO)

**THE LASTERS – "Idiot Jerk Parade!" EP**

Solid garagy/punk blaster hindered at times by a crunchy Guitar Center kinda sound on the guitar. You know—the sound of the free pedal they might give away when you buy an amp and guitar. Fortunately, the song "Are You Dumb Enough" isn't plagued by that sound and it stands out as a near-killer among the four songs here. Way better than the Sharpie-art cover might lead you to believe. Limited to 200 copies with handwritten labels. (IS)
(Futilitarian via In the Red)

**LIFE PARTNERS – "Men Are Talking" LP**

The whole first song is one extended breakdown (vocal-wise) with alterna-mosh guitars and horns. Like playing a TURNING POINT and CAKE record at the same time and letting the sounds bleed. On the rest of the album, the vocals are sung as opposed to shouted breakdown style. There are some theatrical attempts at humor and bad song titles. I'll pass. (P$)
(Ride the Snake)

**THE LOVELY EGGS – "If You Were Fruit" CD**

OK. So, looking at the album art I assumed this was twee-pop. It started in with this heavy guitar riff and I was like "Maybe I'm wrong"… No, I was right. The first lyrics: "I like you / You like the sea / I want you to write songs about me" *annnnnnddddd* no. This is basically an English version of CARS CAN BE BLUE. The music is OK, the lyrics are cute but dirty, and entirely nauseating. It also has like 20 tracks, another thing I could really do without. Did I mention I totally hate twee? (MM)
(Happy Happy Birthday to Me)

**MAD WORLD – "Persona" EP**

Heavy SSD vibe, maybe slightly thrashier, but definitely similar in lyrical content—anti-drugs, anti-drinking, pro-working (Barile's influence), taking care of yourself, etc. Otherwise, heavy, heavy riffs and cool breakdowns. Recording is kind of fuzzy and works well. Six songs total. (VL)
(Even Worse/Kangaroo)

**MALPARIDO / PARTY BY THE SLICE – split EP**

First things first, PARTY BY THE SLICE made me laugh out loud. When was the last time a hardcore record made you laugh out loud?? "You might ask me why I'm so chubby / The answer is stupid people make me hungry," "Veggie sausage and being nice / We love these things, we're PARTY BY THE SLICE / Here's to being old, here's to being single / Here's to having fun, we fucking rule! / Too old to be posi, still young enough to smile." This is straightforward contemporary hardcore with slight crust leanings, and they do everything just right. I love the female backing vocals that yell "Text" once in a while during the first track. Is the best hardcore in the US coming out of Wisconsin these days? I think maybe it is. I've listened to PARTY BY THE SLICE's side of this 7" ten times. Love it! Just found out that the band contains members of GET RAD, PROTESTANT, KUNG FU RICK, and ABADDON. No wonder I like it so much. MALPARIDO plays

a raw and lo-fi ripping fast irreverent hardcore. From New Zealand but sounds like late-'90s South American fastcore bands. (MH)
(Halo of Flies)

**THE MANGES – "Rocket to Hollywood" LP**

A great-sounding live record by this Italian band with a serious RAMONES bent. They count down each song in an eerily close approximation to Dee Dee's voice, each song spilling into the next. They dress alike, cover a few RAMONES tunes. I dunno, for my money, I'd rather just listen to the RAMONES. But if you're a fan of the MANGES, or for that matter, a fan of RAMONESalike bands (SCREECHING WEASEL, VINDICTIVES, etc,) this is a pretty awesome record. They nail the sound, they're tight as hell, and have lots of great energy. (IS)
(It's Alive/Cheapskate/Squinty Joe/Peabrain)

**MANTLES – LP**

Just last night I had a dream that I saw the JIMI HENDRIX EXPRIENCE play a Woodstock reunion that was being held in a high school auditorium hall. It was a one-day show and they were one of the first bands, going on about 11:30 AM. A friend arrived right after they finished and I told him that he missed a surprisingly good show: it was the EXPERIENCE's first US show and HENDRIX was still playing a lot of the R&B stuff he played with CURTIS KNIGHT et al. with some of the over-the-top stuff thrown in at regular intervals (yeah, it was a Woodstock reunion, yet it was their first US show—and HENDRIX was alive—it was a dream, for crimeny's sake, otherwise I wouldn't have been at that show in the first place). Today, I get this MANTLES LP to review, and the cover is a blurry photo of someone standing in a golf course holding what appears to be a book with a photo of JIMI HENDRIX. Weird! Anyway, there's little HENDRIX influence evident on this LP; lots of jangle and ethereal melodies that apparently have people comparing them to the Paisley Underground bands, but none of those bands sounded anywhere near this good (music-wise or production-wise, which tended to sink them all). Maybe this is what some of the Paisley Underground bands thought they sounded like, as there is a certain BYRDS-as-post-punk band aspect to the sound. (DD)
(Siltbreeze)

**MARVELOUS DARLINGS – "Shoot the Piano Player/I Want My Brand"**

The glam/power-pop sound-clash in full effect—a sure recipe for a safe bet. It's got the shower-sing-along appeal down, the hooks solid, production spot-on. Imagine those best parts of BIG STAR mixed with the lighter moments of the BLACKHEARTS touched up with the glitter rock of SLADE. I'll be playing this winner over and over again. (SD)
(Taken by Surprise)

**MAX AND THE MAKEUPS –"Poland" EP**

From Texas, girl-fronted power-pop/new wave, circa 1982. The band was created for a student film *The 41st Song*. They have sort of a SCREAMING SNEAKERS sound, without the killer kick-in-the-nuts of "Violent Days." They don't even really have as much punch as BLONDIE, but overall it's a totally listenable record. As far as I've been able to find, this is the first time these songs have made it to vinyl. (IS)
(Puke 'n' Vomit)

**MEMBRANES / SARANDON – "Spike Milligan's Tape Recorder" split 45**

Bit of a strange proposition, this—the MEMBRANES' original version of the song from 1984 on one side, and SARANDON's fairly loyal cover version on the flip. I'm not really sure what the point of this is. Timing-wise, it nicely coincides with the release of MEMBRANES singer John Robb's new book about noisy '80s UK bands, but I don't think there's even really a connection with this release. I'm left scratching my head, dear readers… (AM)
(Slumberland)

**DAN MELCHIOR'S BROKE REVUE – "O Clouds Unfold" 2xLP**

Apparently, due to legal reasons, this genius and mammoth 23-song collection recorded in 2004 was shelved by Troubleman for some time. Finally released by Hook or Crook this past month, the plethora of songs on *O Clouds Unfold* doesn't feel gratuitous or cumbersome, rather this is often cited as MELCHIOR's shining moment. On this release, his first that strays from his garage heavy sound, the BROKE REVUE fleshes out MELCHIOR's SYD BARRETT-styled pop songs, making them seem less unbalanced and almost uncomfortable. MELCHIOR has released so much material it's sometimes hard to know where to start, but now that this is finally available as a physical product, it's probably safe to say that *O Clouds Unfold* is the place to begin. Very unlike his earlier recorded garage-y works, it marks his departure into more psyche/folk/pop songs, but still maintains those hooks from his earlier years. It's a perfect melding of his musical stories. (AL)
(Hook or Crook)

**MELTED SUNGLASSES – "Sparks/Melted Sunglasses"**

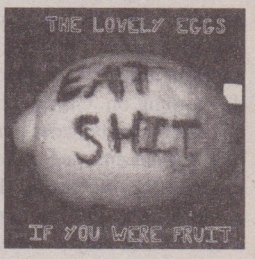
MELTED SUNGLASSES is from Miami and their record cover features the image of sunglasses melting. The B-side has the song "Melting Sunglasses," which includes the lyrics "I can't get them off," so I'm just going to go ahead and assume this is a problem for people in Miami. The songs sorta sound like melting glasses, too—lo-fi distorted pop-rock that's like the batteries in your walkmen aren't quite dead, but are pretty close to it. It's pretty good but also kinda genric, the sorta record that sounds good when ya throw it on, but not one you will reach for very often. (MU)
(Weird Hug)

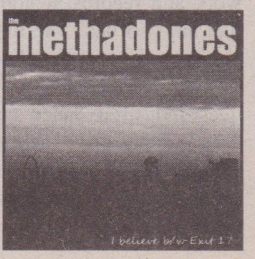
**METHADONES – "'Gary Glitter/Over the Moon"**

Two more choice cuts of upbeat pop-punk from one of the best bands in the genre. The A-side is a funny send-up of England's favorite pederast, the King of Glam, the Leader of the Pack himself, GARY GLITTER (the chorus goes: "Gary Glitter! Gary Glitter! Oh what the fuck is wrong with Gary Glitter?"). I like the flip better though; it's a super soar-away pop hit, but both songs are well written and played. If you like SCREECHING WEASEL and the MOPES, then you will like the METHADONES. Duh. (AD)
(It's Alive)

**THE METHADONES – "I Believe/Exit 17"**

The METADONES are made up of members or ex-members of some of Chicago's best pop-punk bands, including but not limited to SCREECHNG WEASEL, the RIVERDALES, and the VINDICTIVES. The first time I heard this band, I remember thinking they sounded like they were playing GREEN DAY songs that were never released. Mind you, that was years ago, long before *American Idiot* or *21st Cen-*





*tury Whatever Shitty New Record* (a title which bears striking resemblance to a previous METHADONES record—just sayin'…). So yeah, just try to think of what it would sound like if all those bands were melded into one without any one band showing more of an influence as the other. That's the METHADONES. If pop-punk is your thing, you need this. (BD)
(Underground Communique)

**MINIVAN HALEN – "General Tao" EP**

Kinda a weird melo-rock/punk thing happening here. The totally idiotic MINIVAN HALEN name ends up being a telling piece of their terrible 7"—an elementary example of bad punk, really uninteresting and juvenile. This should've been a forgettable demo. Luckily there were only 150 pressed. (RM)
(The Kingdom of God, no info)

**MOMO LAMANA – "Monkey See, Monkey Do" 10"**

I can't figure out if this lacks energy or if it's just very dark. It's got a sort of JOY DIVISION feel to it, except that it's slightly up-tempo. At the same time it's got the mesmerizing keyboard thing going on. On top of that, MOMO LAMANA alternates between female, almost Japanese-like vocals, and deep, monotone male vocals. I like that they've got all these different elements going on; I'm just not sure they completely pull it off. I think maybe if they believed in it a little more, it could be special. (KK)
(Eastside)

**MR. CALIFORNIA AND J. O'PHETAMINE – "I Wish You Would Die in a Fire" EP**

Yet another notch in the belt of the finest purveyor of one-man-band retardo punk, this slab from MR. CALIFORNIA is more of the same. As an avid and outspoken MR. CALIFORNIA fan, I am pretty bummed on this release, for while I can fully back the adolescent brilliance of tracks like "I Like to Party," "Shoot Everyone," and the excellent title track, if you put a song called "I'm Gonna Rape You" on your record, then you are a fucking asshole. Even if it's "just a joke." (WN)
(My Mind's Eye)

**MUCK MUCKS – "New Outfit" EP**

This is the debut vinyl release (following a cassette release) from Germany's MUCK MUCKS. The eight-song single is limited to 200 copies and each one features different artwork. It sounds exactly what you would expect from a band from Germany called the MUCK MUCKS that releases a limited single with handmade artwork and records at home on a four-track, but that ain't so bad. The first two tracks are weird guitar- and vocal-based songs, and are followed by two instrumental tracks, one of which has a quasi-industrial dance beat. The B-side begins with another cool rock song with a guitar that sounds like a keyboard, followed by three more songs that aren't quite like the others. The most interesting thing to me is that these Krauts sing in English better than most American and British bands(Australian, too), and I rarely listen to the lyrics in general. Even though it's limited to 200 copies, I think you can easily track one of these down from the address provided. (MU)
(Wall of Tapeclick)

**MURDER MAJESTY – "Start from Scratch" CD**

This sounds a lot like LEFTOVER CRACK/CHOKING VICTIM. It's anthemic pop-punk with a lot of ska parts and horns. MURDER MAJESTY isn't my thing, but if you're into LEFTOVER CRACK or the STAR FUCKING HIPSTERS record that came in this month, then you might want to check this out because these dudes appropriate the sound well enough. (P$)
(Unable)

**NAPOLEON DYNAMITE – "Nur Flops" EP**

Is it hardcore? Is it distorted punk? Partycore? Sounding like Japanese hardcore meets the HATEPINKS, these guys are emerging from the crazy trashcore scene in Germany where the music is spastic and bizarre. The thirteen tracks on this EP blaze with a mixture of intensity and wackiness, and the artwork on this album (and their MySpace page) is absolutely hilarious. Funcore! (BG)
(Spastic Fantastic)

**THE NASTY – "Graves" CD**

Borderline NYHC mixed with extreme power-violence. Riffs range from just OK to pretty decent. Really heavy and pissed. Singer has one style: scream his fucking head off. Lyrics could use some work—wasn't too impressed with "Cut off their heads with an axe attack / I won't suck the dick of conformity." Watch out! (VL)
(Arrest)

**NAUSEA – "Live in Poland 14.05.1991" LP**

Fuck, I can't find any label information in this record to save my life, so if there's a label involved in this release, I apologize. If it is a bootleg, it's the nicest goddamn bootleg I've ever seen. The record comes with a four-panel poster of the gig flier, a glossy foldout with photos and lyrics, *and* a fat booklet with interviews from six different zines in three languages. Amazing. As you might have guessed from the title, this is a recording of a NAUSEA gig in Lodz, Poland from May 11, 1991. The sound is pretty damn good for a live record from this time and place. Yeah, the vocals and drums are a bit prominent and the guitar fades in and out a bit, but on the whole it sounds fantastic. Most people who are into NAUSEA are pretty familiar with this set, as it's pretty much the same as on the *Alive in Holland* VHS that came out in 1993 and has been endlessly passed around since, with DISCHARGE covers, Al's kind of idiotic stage banter and all. I don't know if this particular record will win any new converts to the NAUSEA cult, but for the true believers it's a rare and welcome treat. I suppose that for the benefit of the uninitiated and younger readers, I should mention that NAUSEA was a legendary metallic peace punk band from NYC in the late '80s/early '90s. You should listen to them. (AU)
(no info)

**NERVOUS BREAKDOWN – "As I Look Back" 10"**

NERVOUS BREAKDOWN from Germany rings in with nearly 20 tracks, offering a thundering amalgam of HC and terse thrash, with a healthy dose of "chugga-chugga" guitars and change-of-pace songwriting. The riffs are frenetic and tense— consistently strong albeit not especially distinctive; these guys offer power galore, though the band profits from a healthy volume on your stereo. The record is to be released concurrent with their US tour. Strong release. (SS)
(self-released)

**NIHIL BAXTER – "Nuke Tibet" EP**

Goofy-spirited skate thrash from these Germans. It's harmless fun, but it's not very good. The raspy, cracking vocals are kind of cool, but I can't forgive those lifeless drums and boring riffs. I did chuckle at NIHIL BAXTER's ridiculous cover of the CRO-MAGS' "Hard Times." (CI)
(Spastic Fantastic)

**NN – "Pasivos Muertos" EP**

From the first chord, this thing is seething with such passion and conviction that it garners much respect, and the energy and spirit that shines through on this platter (as well as live) is truly inspiring. As with the first 7", this is also fantastic: four friends, all older punks playing catchy-as-hell songs filled with driving, almost anthemic rhythms that make one just want to dance—so much positive energy you're hooked right in and amped up. A perfect blend of melody and power that makes these four songs so enjoyable to listen to, it's sure to get multiple spins. (RR)
(Lengua Armada)

**NO HIGH FIVES FOR BULLSHIT / SNUGGLE – split EP**

This record is half great, half not so great. The SNUGGLE side was fantastic, but they're less like CRIMPSHRINE than I remember. Here, they sound born straight out of the wild Midwest; more similar to bands like DEAR LANDLORD or RIVETHEAD, at least on the first track. It's a killer song delivered super fast and catchy with a feeling of dire urgency. The other one has more of a LEATHERFACE ballad kind of vibe. Ya know, very melodic and emotional, but it still rocks. Both tracks totally rip, for sure. The other side—not so wild about it. NO HIGH FIVES FOR BULLSHIT, in addition to having a crumby name, does this weird metal/pop-punk crossover thing. As you're listening to the songs, you can tell how desperately the guitar player wants to break into a SLAYER riff—you can just feel it. Really feels like these guys are playing the wrong genre. Vocals are kind of rough, too. Love the cover art though! (FS)
(1-2-3-4 Go!)

**JACK OBLIVIAN – "So Low/American Slang" 2x10"**

Nice! JACK OBLIVIAN's two early solo albums, both out of print, get the reissue treatment in a nice double-10" package. Gatefold jacket with the original front and backs reproduced. In case you don't already have them, these are essential listening for fans of the Memphis Sound, or of quality music from anywhere. *So Low* collects home recordings made by JACK-O from 1991-'98, and *American Slang* is nine songs recorded around 1994-'96. That's primo years for some of the best garage music ever made. If you don't have these yet, you owe it to yourself to grab this. (IS)
(Big Legal Mess)

**THEE OH SEES – "Dog Poison" LP**

Twelve thousand hundred million OH SEES records—one trillion Quadra dogs eating Chinese chocolate till they die (it has lead in it) are literally bathing in the profits from these releases. John Dwyer has a square jaw and a confusing haircut. There is a girl with breasts and a vagina in the band. There are two other people, both with penises and testicles, and nipples that cannot produce milk. Useless nipples. Mutha Records. Every braid-haired broad and sweater-vested half-man in this town turns bone-white and drools at the mention of this band. Draw your own conclusion. Overdraw from your Washington Mutual account and buy more coke. That being said, this isn't as good as *Masters Bedroom*; less driving and hypnotic but it's certainly listenable and if I dig it maybe you can. (BB)
(Captured Tracks)

**THEE OH SEES – "Thee Hounds of Foggy Notion" LP**

A live LP from THEE OH SEES to accompany a live DVD or vice versa. The two formats come together as one set. The songs were recorded during the 2007 *Sucks Blood*-era of THEE OH SEES. Pleasantly strummed guitars floating in reverb and whispered vocals. It is delightfully mellow. The band is nearing the perfection of *Help*—hear and see them get there. (CK)
(HBSP-2X)

**OI POLLOI – "Ar Ceol Ar Canan Ar-A-Mach" CD**

These kids haven't changed much since their long-ago early days—they still play mid-tempo punk, with the lyrics carrying more energy than the tunes. I love a release where a great and powerful song is married to righteous angry lyrics. OI POLLOI has the lyrics down, talking shit on the Union Jack, US/UK foreign policy, and the national security state, while uppin' the punks. This time the songs are in Gaelic, though only English translations of the lyrics are printed. I would give them food, money, and/or beer as needed, but I won't be jamming this disc again. These tracks failed to grab and hold my interest. (JM)
(Nikt Nic Nie Wie)

**OLD GROWTH / 12XU – split EP**

Portland's OLD GROWTH has been around for a few years now, and this is actually their second split 7" I've reviewed for *MRR*, though I just found out now that one of the members was in TWELVE HOUR TURN… Anyway, the first of their two songs is actually closer to the post-rock style of HOT SNAKES or DRIVE LIKE JEHU than anything I've heard them do before (which is funny because the artwork on the cover was done by Rick Froberg); their other track is more melodic and reminiscent of their solid debut LP. The female guest vocalist and tasteful use of violin on that one are nice touches. On the flip, France's 12XU (the worst band name of the issue, even worse than "VAGINA PANTHER") plays two songs of decent but not exceptional melodic punk bordering on emo. Both bands' lyrics are included in English and French, and the vinyl comes with a digital download card. (CS)
(Bakery Outlet/Purepainsugar)

**THE OPEN CASKET – "Worst Case Scenario" CD**

Something really familiar about this, but I can't place it. Cool tunes real straightforward, rocking punk. Songs are catchy and familiar, not so much because they're emulating other bands, but because the songs are decently written and cool. Think sloppy version of VEE DEE; part power-pop, part '60s garage rock, part '70s punk. (VL)
(Mortville)

**PAINTBOX – "Relicts" LP**

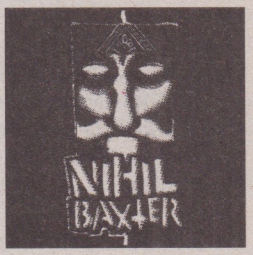
To start this off right, it goes without saying that PAINTBOX was (is?) one of the most inventive, charging, challenging forces that hardcore has ever seen. Mr. Chelsea played guitar like no other and the void left by his passing will most likely never be filled. *Relicts* collects PAINTBOX's out-of-print EPs—*The Door/Provided Railroad*, the first 7", *Cry of the Sheeps*, and *Back Reporter* flexi. To top it off, the mail-order version of *Relicts* comes with a bonus 12" of live material culled from the *Raise the Capital* CD-R that was a gig-only freebie. Everything on this collection is great, blistering, furious, insane hardcore of the highest order, with the best guitar leads you could ever hear, but the tracks "The Door" and "Provided Railroad" are absolutely insane. I almost don't wanna ruin it for those of you that have yet to hear these songs, but even if I do, you wouldn't believe it 'til you heard it. Trumpets, harmonica, flamenco guitar riffs… Even if you imagined the best use of such things possible in an amazing hardcore tune, this shit sounds ten times better than that. I promise. A stunning work of genius. And if you know what's good for you, you will get up and procure this collection now, at all cost. (JU)
(Prank)

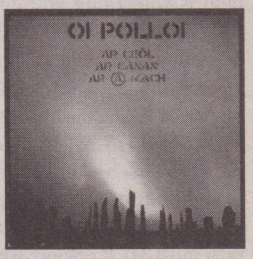
**THE PEOPLES TEMPLE – "Outta My Hands" EP**

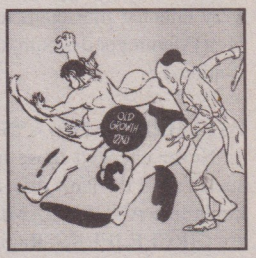
Punk with a strong SIX OH/VELVETS vein running thru it. Songs go on for a really long time, so I slammed this fucker onto 45 and now it sounds fuckin' *great*! Fuck me, if this band was fast this would be the fucking *shit* man, the fucking greatest shit ever. I mean yeah, yadda yadda, it was OK when it was slow, but I just super-charged this piece of shit and now it sounds like the greatest fuckin' thing I've heard all year. FUCK!!! (BB)
(Milk 'n' Herpes)

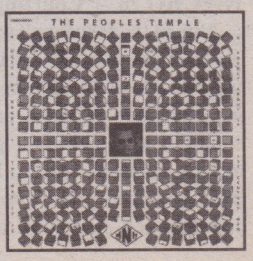
**PHOTOBOOTH – "Pretty Baby" EP**

This is a punch-in-face slice o' bubblegum pop. "Pretty Baby" is the sound of some pill-poppin' shitheads covering a 99¢ thrift store paisley-polyester-wearing reject act. The "Ba Ba Ba"-infused chorus seals the deal… All three songs are catchier than the crabs, the B-side veering more towards the sounds of one of the "former members of" that this act contains—the FM KNIVES. "I need a day without a future / I need a girl without a chance…" I feel like they are mining similar aesthetic influences to COMET GAIN, that kitchen-sink '60s drama, but this has more balls, not a trace of C86 here… The line "I'm gonna love you like the Boston Strangler" would work better in the context of an old *KBD* compilation. The line between kreepy and desperate is a thin one, speaking as a girl who does not want to be loved to death… Gruesome times. (LG)
(Raw Deluxe)





**THE POGO – "Police War" EP**

Super basic punk rawk from the East Coast, with more than enough alcohol and anger to win me over. The POGO is cut from the CASUALTIES mold, but delivers their tracks with enough gusto to easily win me over. And speaking of winning me over, this is the best and worst cover art I've seen in ages. Tim Brooks and I have been discussing its merits for several minutes now… (WN)
(Loud Punk)

**PRIMITIVE HANDS – "Split Mind/I'll Die Alone"**

Garagey folk-rock with generally subdued electric guitar (the power-chording at the end of "I'll Die Alone" reminds me of a *Back From the Grave* band's attempt to sound like the WHO—nice!), driving acoustic strumming, and spritely percussion. Good stuff. (DD)
(Tic Tac Totally)

**PROZACS – "Playing the Chords We Love" LP**

Very by-the-numbers pop-punk Massachusetts. It's very like SCREECHING WEASEL and the QUEERS, though more cartoonish. If you like your RAMONES punk filtered through the early '90s then you'll dig this… (AD)
(No Breaks)

**P.S. ELIOT – "Introverted Romance in Our Troubled Minds" LP**

For the softhearted punks out there, this album is something you must check out. P.S. ELIOT skates back and forth between the lines of pop-punk and indie rock, with heavy melodies and harmonies. They seem to have a light resemblance to East Coast bands like LEMURIA or the MEASURE [S.A.] (fans of those bands will be blown away by this album) but these guys are straight out of the heart of the South—Birmingham, Alabama. Caution: this is way more indie than most *MRR* readers would enjoy, but if you're more likely to cry at a show than mosh, you may find this album tugging on them ol' heart strings. Very talented musicians and songwriters here. A pretty damn good album. (FS)
(Salinas)

**PSYCHED TO DIE – "Scatter Brained" EP**

Never checked these cats out 'cos the name sucks…But the jams rule. Super snotty punk rock kinda like ANGRY SAMOANS and *Group Sex*-era CIRCLE JERKS. Raging. (TB)
(Dirtnap)

**PSYCHO 78 – "Courting Disaster" CD**

I'm on the fence with this one… I don't love it, but I definitely don't hate it?? I think this is one of those bands that would be great to see live if you just wanted to get drunk and have fun (which is a compliment!), and would grow on me if I listened to them more and got to know them. Musically, they are totally proficient and incredibly tight—I can definitely hear a lot of mid-to-late-'90s Bay Area influences the in their music, including bands like RANCID and ONE MAN ARMY. Yep, I'm definitely liking this more as I continue to listen… Cool! Maybe I'll go see PSYCHO 78 next time they play since they're local! (ML)
(Bomb Blast)

**PULLOUT – "Eagles and Vultures" CD**

Perhaps the most interesting thing about this album is the artwork. What could easily pass as a nice red and black Ralph Steadman creature was actually a nightmare drawn by Lee of DCOI. Unfortunately, after multiple listens, the only thing that stands out to me is the hilarious (and *so* perfect) sound clip of Chris Farley being a doofus. This is exceptionally disappointing because it looks like most of DCOI helped on this thing and it probably should be better. The songs just don't grab me and the whole thing is drowned by the overuse of chants and monotony. (RM)
(DownTown Academy)

**PYLON – "Chomp More" CD**

This CD, comprised mainly of PYLON's sophomore album *Chomp*, is also the second PYLON reissue by this label in the last couple years. The Athens, GA band existed from 1979-'83 (reuniting a couple times since then) and you could classify their sound as a mix of the bass-heavy UK post-punk of GANG OF FOUR/DELTA 5 and the new wave of fellow Georgians the B-52'S. I really liked the first PYLON reissue; this one is decent but not an essential piece of post-punk history by any means. It's more subdued and has touches of mainstream banality—not like they were trying to "make it" so much as they were just a bit less inspired this time around. Some of the tracks are darker and more gloomy, others are more in the direction stereotypical '80s pop. I dunno, I guess I might throw this on as background music some time, since it's got a steady beat? Anyway, this reissue closes out with some bonus singles tracks and a few throwaway remixes. The CD booklet includes all the album art, lyrics, and a couple photos. (CS)
(DFA)

**RAIDEN – "Alive" CD**

Three slabs o' rawk with some quasi-metallic guitar leads in that HELLACOPTERS style, though not as heavy, and with some strangely deadpan vocals that are certainly preferable to imitation ROBERT PLANT yowling. (DD)
(Rockcafegaribaldi)

**RASTA KNAST – "Friede, Freude, Untergang" EP**

Longtime German punks return with another solid slab. Mid-paced and thick almost-street-punk, like a German ASTA KASK. I dig it for sure, but not sure I'll be rocking it too often. (TB)
(Varning For Punk, no info)

**RAT CITY RUCKUS – "'Mustard Shot" CD**

I was ready to hate this...the cover is awful, but when I stuck it on I was pleasantly (though I'm not sure that "pleasant" would be the right word) surprised by what I heard. It sounds like really good generic political hardcore punk. Most bands would love to have RAT CITY RUCKUS' sound and the snotty whine of the singer, but it's not political at all...in fact it's as intentionally obnoxious as can be—but that's OK, the obnoxoids have as much right to punk as the bike nerds, the straight-edgers, and the vegan pot-luckers—besides, they're not doing anyone any harm...just as long as they don't get involved with any dodgy extremist groups. So, if you like your punk leaning more towards SLOPPY SECONDS than 7 SECONDS, you might very well like this. It reminds me a little of the RANDUMBS. (AD)
(Rockin' Stan)

**RAY – "Judas" EP**

When I threw this on the *MRR* turntable and heard the first song, I was amped. Fucking powerful hardcore in the '90s vein by a band from Russia writing lyrics in their own language. Unfortunately the record continued after that song. The rest of it proved to be entirely forgettable modern hardcore, mixing melodic shit with tough-guy breakdowns and…forget it. I can't waste any more energy on this—it's just awful. That first short song is a fucking killer though. Damn, what a waste. (VX)
(OSK)

**RAYDIOS – "Now" LP**

Standing a full head above most of what's coming out these days, the long-anticipated new RAYDIOS album is good, but it pales in comparison to their first album *Original Demo Records* and is just lost in the long shadow of TEENGENERATE. This album was recorded in 2007, released on CD and recently remastered by Fink for this release. It stands somewhere between the slightly poppier sound of FIRESTARTER (another Fink band) and earlier RAYDIOS blasts. Plenty of killer guitar hooks, Fink's awesome voice—the whole package is there…just tamed down, neutered a little even. (IS)
(Dirtnap)

**THE REACTORS – "Meltdown" EP**

A welcome reissue of this sought-after classic San Bernardino KBD 7" for those of us that do not have $1,000 in eBay duckets spare. "Who'll babysit a kid with three eyes? / Who'll babysit a kid that has no thighs? / Who'll babysit a kid with no bones?" Serious questions for the post-apocalyptic LA landscape! Inspired by the ZEROS and the WERIDOS, this has a rockin' feel to it—the sound of a certain kind of early LA punk—but it also brings to mind Fred and Toody's RATS for some reason. Elizabeth Frost's vocals are really forceful and kind of throaty—maybe that's where the Toody feel struck me? I thought she was growling "LSD" for the entirety of the song "LA Sleaze." "To the Core" has a cool, yet subtle feminist message about the male gaze and female identity… This is a great 7", from the grainy xeroxed covers through to the necessary sounds contained

within; a valuble record of a Mexican-American and female-fronted punk band that slipped through the cracks. (LG)
(Artifix)

**REMISSION – "Accept" LP**

As the '80s met the '90s, there was one last wave of good straight edge music before the metal jock onslaught conquered the scene. Bands like HEADFIRST, 411, ONE STEP AHEAD, and OUTSPOKEN put out some fine EPs of melodic, heartfelt hardcore full of passionate lyrics and subdued power-chord riffs that never drifted into tough-guy land. Well, it looks like these dudes from Santiago, Chile are bringing back that spirit and sound with this outstanding release. Sincerity and conviction radiate with each song on this rather short album (which is always a good thing for hardcore), and the best way to describe the sound is to reference the bands mentioned above. As far as I know, this is REMISSION's first record, but what a debut! (BG)
(Amendment)

**RESIN HITS – "How to Cut a Rock" CD**

It's usually a really bad idea to include a letter from your publicity company when submitting a record to *MRR*. But regardless of that, this review was almost a positive one. Based on just the first two songs, this album did have potential. They had some energy and the guitar work was dumping out a few killer riffs. But all the tracks after the second are kind of slow, really long, and not that interesting. Well that's not true, the seventh song had its moments. It's kind of cut-and-dry, up-tempo indie rock with gruff vocals. There are some good riffs, though. You could say this review is reluctantly neutral. (FS)
(Exotic Fever)

**RIGHT IDEA – "Demo" EP**

It's times like this that make me wish Carl Cordova was still here at *MRR*—he would know exactly which youth crew bands to compare this to, getting all the spirit of '88 references in the right places, dotting every "i" and (wait for it) crossing every "x." But Carl's not here anymore, so I'll have to push on and do my best. Youth crew isn't really my thing—I've never cared for YOUTH OF TODAY, BOLD leaves me wanting, and GORILLA BISCUITS puts me to sleep. That said, I like RIGHT IDEA. I booked a show for them at Gilman and they were energetic, enthusiastic, and fucking tight, not to mention being stand-up fellows. Maybe it's a Clevo thing (who doesn't love CONFRONT and MEANSTREAK?), but I like their demo a lot. This 7" is a repress of said demo, so if you're a youth crew fanatic who missed out on the tape, or if you just worship at the altar of vinyl, then pick it up like it was loose change. (VX)
(Refuse)

**RINGERS – "Hurry Up and Wait" 12"**

Total Fred Schrunk-core here. Basement-dwellin', cheap-beer swillin', heart-on-yer-sleeve, rockin' pop-punk. Sounds as if they like RANCID a bit too much, but it comes off good and respectable and I don't feel guilty or bad about enjoying them. Throw some *Hootenanny*-era REPLACEMENTS in the mix and you got yourself a cool record. Only seven songs, but I would have enjoyed more. (VL)
(1-2-3-4 Go!)

**RIVAL MOB – "Bitter Rivals Demo 2007" EP**

RIVAL MOB makes no effort to hide their appreciation of East Coast hardcore on their 2007 demo. This six-song record is some of the best from a new crop of Boston fanatics who don't stop (won't stop) pumpin' out killer hardcore records. This particular demo literally screams with Choke-style vocals and could easily be mistaken for an early '90s SLAPSHOT EP! Massive mid-tempo tunes (with an extra thick punch!) come across with an attitude that puts these songs over the top! Vicious and aggressive, this had me stopped in my tracks here at *MRR*! I can't believe this was a demo!? This crew of Boston HC devotees have done a great job with these songs and I can't wait to hear their LP on Lockin' Out. There is definitely a new wind is blowing out east and this is another fucking testament to the early days of SLAPSHOT and JUDGE. Fuckin' hate-fuelled music makin' me break stuff! You will lose control too! I hear early SSD with the updated mosh aggro of NEW LOWS, NO TOLERANCE, and TOMMY AND THE TERRORS. Watch out! (RM)
(Trouble Mind/Triple B)

**THE RIVAL MOB – "Raw Life" LP**

This shit is tops. Mean-as-hell, fast 'n' tough hardcore with perfect amounts '82 USHC and '87-'89 NYHC styles. I don't really know what else to say, except that if tough or fast hardcore is your thing, you will not be disappointed by this record. (JU)
(Lockin' Out)

**ROCK PAPER STUPID – "Suck Creek" EP**

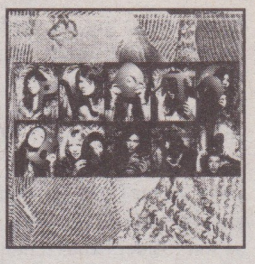
This record rules; it's exactly what you'd expect out of Chattanooga-region punk rock. Totally sloppy, raw, fast, catchy, fun. Like ADD/C meets THIS IS MY FIST! It's kind of snotty at times, but always lighthearted. The music is cool, lyrics and vocals are cool, and the insert comes with a board game to play at home. Kick ass! (FS)
(No Breaks)

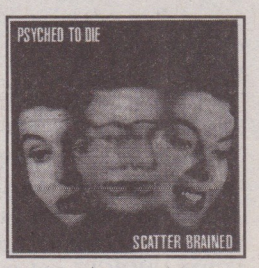
**FRANKIE ROSE – "Thee Only One/Hollow Life"**

FRANKIE was not only in local lady-punker destruction-force SHITSTORM, but upon moving out to Brooklyn was also the main songwriter for the VIVIAN GIRLS before unceremoniously being asked to leave. She currently bangs the drums for the DUM DUM GIRLS, so I would say she is one of the architects of that Brooklyn-centered lady-gaze sound. She recently left the CRYSTAL STILTS to do her own band, and I guess this is the result. The B-side sounds like a SPIRITUALIZED song, ethereal and washed out and definitely not in *MRR*'s review territory. "Thee Only One" however is a burst of controlled energy—as snotty as a Postcard Records fan can get! It's feedback-drenched, there are a million trebled-out guitars, and it sounds like a multitude of FLATMATES songs playing at once… Her voice is rad; it reminds me of the woman from DUM DUM GIRLS, who I also like, though I think this is more interesting than her schtick. FRANKIE is a great songwriter, and I am psyched she is playing in an all-girl band now (the full name being FRANKIE ROSE AND THE OUTS), as I have always felt somehow let down by VIVIAN GIRLS and DUM DUM GIRLS. This lady can however kick out the jams, and I can't wait to hear more. (LG)
(Slumberland)

**THE SAINTS – "Live at Pig City, Brisbane, 2007" CD**

Who besides the über-fan can really get into live recordings, especially with a 30-plus-year-old band like the SAINTS? Personally, I don't really see the point. I'll stick to the studio albums. But for those who get into the live al-





bums, at this gig, the godfathers of Aussie punk deliver twelve songs that sample a little from different eras of their life. You get plenty off the first two albums, which is what most of you probably care about, right? "This Perfect Day," "No Time," "(I'm) Stranded," "Know Your Product," even "River Deep Mountain High." They're here and done well; they didn't really fuck with 'em as some older bands tend to do. Some might miss some of the *oomph*, but overall they deliver the goods. And the sound quality couldn't be improved. It sounds killer. Nothing buried, missing, or too prominent. (IS)
(Shock)

**SBV – "Swallow the Pill" EP**

This record is three-quarters *Screaming for Change* and one-quarter *Can I Say*, played twice as fast, but comes across as a lot more sincere than a lot of bands that seek to "sound like UNIFORM CHOICE" and pull some sort of rip-off job. The lyrics have a poetic quality (that might also point to at least one of their influences) and are somewhat "searching for the truth"-themed overall, but the earnestness is balanced out by a song suggesting feeding children to the poor as one way to combat the problem of "too many people, too few vasectomies." I've only been half into SBV's other records that I've heard, but am 100% down with this one. (DG)
(Refuse)

**SCHATZI AND HAZELTINE – "Happy Birthday Baby/When Yr Alone"**

There's a whole genre of punk music that borrows heavily from the rock/soul ballads of the '50s and '60s. In fact, if you weren't a real fan of punk music, you wouldn't even necessarily associate this new music with "punk." I find that most of the stuff that finds its way to me is female-backed and that I tend to enjoy it. This one is no exception. Side A is a sort of slow-tempo for me and I keep wanting it to take off, but it never does. The B-side has got the energy and tempo that make this style work for me. If you're a fan of this sort of thing, you should enjoy this one. (KK)
(Burger)

**THE SCRAMS – "Flea Market Rock" EP**

A four-song debut EP from this Albuquerque, NM garage band. Short, fun songs packed with bass guitar and farfisa. The singer sounds like a less whiny Spencer Moody of MURDER CITY DEVILS, or even a less angry DANZIG. He has a nice deep voice that makes a nice contrast with the peppy and upbeat '60s pop style music. Extra bonus points for giving away all these songs for free on the band's website. All bands should be doing this. I'd buy this 7" to just support that kind of behavior, but I really am glad I want to listen to it, too. (CK)
(self-released)

**SERF COMBAT / SHOT BAKER – split EP**

I've heard SHOT BAKER compared to NAKED RAYGUN but to these ears they sound a lot more like FACE TO FACE. Good, solid melodic punk that's upbeat and heavy at the same time. I guess these two bands met at a NAKED RAYGUN show in Chicago where SHOT BAKER are from—and guys from SERF COMBAT (a pun on a NAKED RAYGUN song title no less) had traveled to from England… And so on this EP each band does one original and a cover of a band from the other's hometown…so it's London vs. Chicago. SHOT BAKER cover COCK SPARRER's "England Belongs to Me" and SERF COMBAT, who are a little more emo-esque and whiney—but not bad—do a BOLLWEEVILS number. Listening to SERF COMBAT my wife said it sounds like this guy needs to be let outside. I think I'll leave it at that. (AD)
(Home of the Brave)

**SERVO – "Everything" CD**

SERVO was a female-fronted pop-punk band that existed in the UK during the late '90s, and this CD is a collection of every song they ever wrote. And holy crap do they ever sound like a slice of the '90s. But SERVO takes that sound to the next level; these guys are totally over-the-top melodic pop-punk. And what they're doing is good, but it's just too sugary sweet for a 79-minute CD. Like, if pop-punk is Lucky Charms, SERVO is the rainbow marshmallows—it's like drinking syrup, man. The closest comparison to their music would be someplace around DISCOUNT and GO SAILOR (both of which a great bands, don't get me wrong). So if you really *really* like pop-punk, and you like it as poppy as you can get it, well then, this is the band for you. (FS)
(Crackle)

**SEWER PUPPET – "Frustrations" LP**

North Carolina's SEWER PUPPET was a late-'80s precursor to BUZZOVEN; this is a vinyl press of their 1990 *Frustrations* demo. The band's sound mixes thrash-metal and mid-period BLACK FLAG—you know, like something that might've come out on San Francisco's Alchemy Records back in the day. I can hear similarities to VIRULENCE, MELVINS, early NEUROSIS in particular... SEWER PUPPET keeps the velocity under control over the course of these six lengthy tracks, never breaking a solid mid-tempo clip and slowing down for some extended proto-stoner-metal-style breaks. The pretty heavily muffled sound quality here will prevent this from blowing anyone's mind, but it's otherwise a pretty cool artifact for fans of the style. Sparse but otherwise decent packaging—the record cover reproduces the original cassette's art and lyrics—and limited to 350 copies. (CS)
(My Mind's Eye/Tsuguri/Shifty, no address)

**SEX CHURCH – "Dead End/Let Down"**

Bad vibes and gloom from this set based in Vancouver, BC. "Dead End" is a pungent, repetitive track that quickens the heartbeat and somehow winds itself around to end on an upbeat note. The flip is a downer, self-loathing chunk of beautiful bile that is a hopeless rocker not unlike the slowest, most self-degrading, junkie-ballad DEAD BOYS songs on high reverb. And so SEX CURCH excels at what music should do, which is to make a sound that's like being on drugs. This apathetically angry sound is overly familiar right now, but SEX CHURCH doesn't leave you wanting to slit your wrists or burn down a building the same way as some of their other contemporaries. There is maybe a pathetic glimmer of hope seeping through the songs. Featuring members of LADIES NIGHT, VAPID, CATHOLIC BOYS, and DEFEKTORS. (AL)
(Sweet Rot)

**THE SHOCKERS – "For Rockers" CD**

This Russian trio plays a snotted–up, more aggressive style of Fat Wreck Chords punk. The majority of songs are sung in Russian but manage to remain quite catchy nonetheless. The SHOCKERS' sound blends BALZAC, NOFX, and maybe the PARASITES, too. Since I can't even begin to figure out how to type in the Russian Cyrillic alphabet, I will just say that track eight was my favorite along with "Hey Kids," which has a big TURBONEGRO feel to it. (RK)
(Rumble Fish)

**SHORTLIVED – "I Don't Pray I Think" EP**

Three cheers to Idonneum Bello Records for finally getting Kiwi punk and hardcore to the rest of the world, albeit in batches of 300-500 hand-numbered copies. This SHORTLIVED EP, their third vinyl release in a year, is a pressing of 2007's ripping demo, and it's *way* rawer than the killer 12", which to me equals a super awesome record. The delivery suits tracks like "Fundamentalist" and "All Talk" just fucking fine, and even though these tunes were recorded as a two-piece (with Dan and Sam handling all the duties on a four-track), I think you will find their rapid-fire fast/crustcore juggernaut to be most excellent. There are pieces of melody (the breakdown on "The Way" for instance), but basically these eight songs are right in your fucking face from start to finish. Like hardcore? Then get this. (WN)
(Idoneum Bello)

**THE SIDEKICKS – "So Long, Soggy Dog" LP**

Imagine you went to a garage sale and picked up a book called *Pop Punk by Numbers*—it's just like an old paint-by-numbers book that has you paint a picture of dinosaurs and volcanoes and shit. The only real difference with this book is that it shows you how to write a pop-punk tune—and it's just like the dinosaur painting; it looks good but it's nothing to submit to the art show at the local library. This record is the product of that book. It's OK, it sounds good, but lacks sincerity. I actually kinda like the homage paid to early AGAINST ME! in the last song, but it just might have been borrowed from the *Early Against Me! by Numbers* book. (BD)
(Red Scare/Vinyl Collective)

**THE SIDEKICKS – "'Weight of Air" CD**

Sugary-sweet melodic punk with an indie in-

fluence, the SIDEKICKS remind a lot of DIRT BIKE ANNIE and a little of the ERGS! At times they make me think of old '80s British indie bands, at other times they just sound like SQUEEZE! There's something wrong with it and I think I've figured it out—it's just too nice. It's like they're trying too hard to be your friend. They need to take a page out of the RAT CITY RUCKUS' (see review elsewhere) book and let loose a bit... Sometimes you just have to go home with a load of cheap (non-organic, non-microbrewed) beer, get drunk, and stick on *Troops of Tomorrow*... (AD)
(Red Scare)

**SIXES – "Learned Nothing" EP**

I've seen these guys live a few times and enjoyed them, but I wasn't sure how they would translate to vinyl—so many good live bands can't seem to produce a worthwhile recording. Fortunately for me (and I suppose for the band as well) SIXES has produced a fucking great throwback '90s hardcore record here. These kids are from the state of Washington and it shows in their sound, with strong influences from classic Northwest bands like TRIAL, STRAIN, and UNDERTOW shining through. I hear some CHOKEHOLD in there as well, and I think I've mentioned in these pages before that a little influence from them is never a bad thing. SIXES isn't derivative though—they take that tradition and build on it to produce a solid record. (VX)
(self-released)

**SKIMMER – "Smitten" 2xCD**

You know, I was saying to the wife the other day, "What the world needs now is more double-CD retrospectives of mid-'90s UK pop-punk bands," and then lo and behold, I turn up to *MRR* to find this little gem in my mailbox. I had left that festering khazi called the British Isles by the time Skimmer was doing the rounds, otherwise I would have no doubt caught many of their bottom-of-the-flyer sets with the likes of SNUFF, GOOBER PATROL, and BROCCOLI, but I'd moved and moved on. At the time though, I would have lapped up their chunky SENSELESS THINGS meets CRIMPSHRINE popcore. Ray Lujan used to do an entire column based around this kind of stuff. It's going to take me a while to get through all 52 tracks, but I've got a deadline. Suffice to say if you like this band or any of the other bands I mentioned here, you'll probably be into this. (AM)
(Crackle)

**SLAB – "The War At Home" CD**

Wow! The more I think that I know a lot about music and all the best bands out there, the more I discover that I don't!! How have I never heard about SLAB? They have apparently been around since 1992 and gigged all over with some great bands, including D.I., AGENT ORANGE, and CH3 to name a few. More importantly, they're really friggin' good! This has a classic California punk sound for the obvious reason that they're from California, but you know what I mean... This sounds like a lot of the stuff I was listening to in the early '90s and it reminds me of seeing all the cool punk movies like *Suburbia* or *Another State of Mind*, which were mind-blowing as an impressionable teenager growing up in a small farm town! Basically, this stuff reminds me of all the cool, melodic punk stuff like NOFX before they sucked! (ML)
(self-released)

**SMART COPS – "Tour" EP**

Ha ha, while listening to this new one-sided spray-painted limited-to-300 copies EP I felt like I was playing a name-that-tune game. I actually had fun doing it. What SMART COPS has done here is put together a medley of all old punk tunes with an anti-cop message, and it's played decently and the overall idea is fun and enjoyable. Songs covered in order: the BOYS "Cop Cars," DOOM "Police Bastard," the KIDS "Fascist Cops," RAW POWER "Police Police," DICKS "Hate the Police," BLACK FLAG "Police Story," and lastly DEAD KENNEDYS "Police Truck." Do I win something guys? Shit, I should. (MS)
(self-released)

**SONIC CHICKEN 4 – "Surf on a Plane/Crushed"**

SONIC CHICKEN 4 released one of my favorite albums of 2007 and I am happy to report that I love this new single. Peppy, jangly garage rock. Sing-songy vocals with less of the LOU REED-style this time around which is A-OK with me. Primitive, surfy, noisy, and so much fun. (CK)
(Trouble in Mind)

**S.P.I.C. – "Day Drunk" CD**

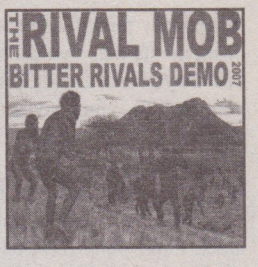
Unfunny, intentionally over-the-top rock à la SUPERSUCKERS or TIGHT BROS FROM WAY BACK WHEN. I hate this shit. Is your town lousy with cunts with ironic moustaches? Mine is. (AD)
(Pop-2121)

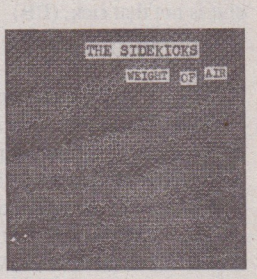
**SPIDER BAGS – "Teenage Eyes/Eileen"**

Chapel Hill residents SPIDER BAGS are ramblin' backroads takin' boys featuring a member from DC SNIPERS. This new 7" on Odessa is a slight departure for the country-rock, bottle-gazing-tinged set that already has two full-lengths out. "Teenage Eyes" is a bit more up-tempo, focusing on the rock side of their normal, slowed-down ballads. The B-Side "Eileen" is a rambling, intoxicated, messin'-around ditty ideally used to end a drunken set I'm sure. The artwork is great. This offering is definitely catchy in the right parts, making this a non-offensive single from a fairly non-offensive band. (AL)
(Odessa)

**STAR FUCKING HIPSTERS – "Never Rest in Peace" LP**

Just last week at band practice, this STAR FUCKING HIPSTERS band came up in conversation, and I mentioned that I thought the *MRR* review their first LP received was completely unfair and slanted. The review was actually of a scene that the reviewer did not like, instead of a review of the actual record. Well, I guess it's no surprise who gets the new STAR FUCKING HIPSTERS in his inbox this month? STAR FUCKING HIPSTERS are veterans of the Lower East Side punk scene, taking members from DEGENERICS (a criminally overlooked band), DEATH MOLD, CHOKING VICTIM, and loads more. The LP is pretty all over the place, which is my only real complaint. Side two starts with "Dreams Are Dead," which sounds like '90s Midwestern emo (this is a compliment, it's the best song on the LP, and Francis accurately compared it to FRANKLIN). "Church and Rape" and "Heaven" are metallic (but still melodic) hardcore with loads of emphasis on the guitar, and then there's the epic "Civilization Show" with Dick from the SUBHUMANS on vocals...a classic ska punk bomber...OPERATION IVY (and CITIZEN FISH) would be proud. Sturgeon and Nico's vocals balance each other out, and it seems like every time I hear one of them sing I am reminded that "Oh yeah, they haven't been singing for a while," and I'm glad for the change. Maybe many of these songs are too slick-sounding





for the raw punks, and there are certainly plenty of moments that sound like the Fat Wreck roster that they joined for their first LP (the title track, specifically), and maybe the scene that accompanies the band (whether it's real or, most likely, imagined) turns off folks who might really get into this record, but as I flip it over just to hear "3000 Miles Away" again, I am struck by how much more *punk* STAR FUCKING HIPSTERS are in so many aspects than hoards of studded weekend warriors. Every song on this record has real meaning, and when it's coming from a band that actually *are* in a position to inspire people to think (or, even better, act), that means even more. Perhaps I'll be assailed at *MRR* HQ for liking this record, but I put STAR FUCKING HIPSTERS (and, for that matter, LEFTOVER CRACK) in the same context as people did PROPAGANDHI in the mid-1990s...I hated STRUNG OUT and most of the Fat roster as much as the next punk (probably more!), but while the music was from the same camp, PROPAGANDHI actually did something meaningful with it, and this STAR FUCKING HIPSTERS LP is nothing if not meaningful. I hope their shows are full of impressionable youth, ready to dance, and ready to listen. (WN)
(Alternative Tentacles)

**STATIC STATIC / WIZZARD SLEEVE – split EP**

STATIC STATIC is seriously like clubber music for people on *Terminal Boredom*. I hate this fucking fake drum club 'n' bass shit a lot. Slick future vocals. These are not songs. This STATIC STATIC shit sounds like it's from a Nissan commercial. I am unimpressed. I am sure they are nice guys. I'm sure the Pope is a nice guy—still wouldn't listen to his techno punk record. As for WIZZARD SLEEVE, I hate the band name. I like the lyrics, from what I can discern of them. Actually, I think a wizard sleeve is a giant vagina. You fucking wigger, you're wasting time. That's a cool line. I don't think I would buy this 7". You might buy this 7" record. But let's get real, this shit is not that sick. (BB)
(Jeth-Row)

**STATUES – "'We're Disparate" EP**

Wow. These guys have been around for a while now playing great punky power-pop-meets-mod-revival, but this record is the best thing I've heard yet. All three tracks are non-stop upbeat blasts of dance-y punk rock. Infectious energy and hooks that would make Messrs. Weller, Foxton...and the other one proud. Seriously good shit. The first song on the flip, "To the Top," is an outstanding model of everything done right regarding upbeat melodic punk/power-pop. Fantastic record. Three songs, 45 RPM, 1979 at 80 MPH, oh Canada! (AD)
(House Party)

**STREET EATERS – "We See Monsters" LP**

I enjoy that this doesn't have the pretension of a drum and bass band like DOUBLE DAGGER, and that they're different from a band like SONOROUS GALE because they keep the bass from getting distorted. The lyrics are also enjoyable. The songs don't quite hit as hard as some of the songs from a bass and drum duo like XYX. This is someone from the FLESHIES and someone from NEVERENDING PARTY playing melodic punk with good male/female harmonies. Some of the "whoas" and some of the songs can drag out a little. This has good moments, but it would be better if STREET EATERS distilled some of the parts of the songs (especially the songs that break four and a half minutes) into smaller dosages. (P$)
(Bakery Outlet)

**STRESSFAKTOR – CD**

Despite the hideous artwork, this CD is pretty OK. Germany's STRESSFAKTOR kind of reminds me of their country-mates TURBOSTAAT or DACKELBLUT. Never heard of them? Shocking. Well, those two bands played in a similar style to something like MANIFESTO JUKEBOX—a little bit of that LEATHERFACE thing to their sound, but way less pop. It's definitely a style that doesn't have much presence outside of Germany. The tunes are cool and inventive and all, but there's not much to make it stick. (JU)
(Freibeuter)

**SUBURBAN SHOWDOWN – "Any Minor Inconvenience Must Be Eliminated" CD**

Aside from some tinfoil-hat-level political paranoia in the lyrics (but aren't most anarcho bands prey to this at least once in a while? AUSROTTEN, I'm looking in your direction!), this is actually pretty good. Straightforward crust with a huge DISRUPT influence at work in the dual vocals and occasional blasts. They definitely lose points for the lackluster DISCHARGE cover. Also, songs about hating hippies are way played-out, y'all. I guess by "pretty good" what I really mean is "not terrible." (AU)
(Rodent Popsicle)

**SUDOR – "Escuadron de Fracasados" EP**

Lo-fi DISCHARGE-esque hardcore tuneage for all you raw punk freaks. I don't mean it's done in a boring comparative way but rather in a raw, driving, and amazing way. Totally awesome ear damage from Spain, which I may add has been pumping out some amazing bands in recent years. Add SUDOR to this list of killer shit and don't wait too long to get this cuz I do not think it will be around for long. Punk as fuck! (MS)
(Solo Para Punks)

**SUPER WILD HORSES – "I Was Blind" EP**

Basically anything that sounds like it was recorded with shitty room mics onto a boom box in a cavernous warehouse, I am automatically in love with. Kind of garagey, a little spooky in a CHROMATICS way, girls singing in chorus, going kind of off-time here and there. The band name and the cover art made me skeptical, but this is really fucking good. They mellow it out on the second-to-last song (like quiet and singing pretty with kind of dumb louder parts) and it's such a letdown. I almost felt betrayed, but on the last song they get back to the echo overdrive stomp that is such perfection. If the rest of the 7" wasn't such a boner I would have turned it off at the mellow out, but everything else makes it worth it. (MM)
(Aarght!)

**SUSPECT PARTS – "Change Your Mind/ Then He Kissed Me"**

Mixing some '70s power-pop with that great early-'60s Phil Spector sound, even going as far as a cover of "Then He Kissed Me." It's got that mod beat, backed up by some of that POINTED STICKS/MODERNETTES sugar-rush buzz. (SD)
(House Party)

**SWITCHBLADE RIOT – CD**

I want to preface this review by stating that I am not a fan of "rockabilly" at all, even though I love rock 'n' roll, tattoos, old cars, and hot girls—all required qualities in the world of rockabilly from what I can gather... Anyways, I digress. SWITCHBLADE RIOT is self-described as "a little bit punk, a little bit rockabilly," but all I can think of when I listen to this is ELVIS HITLER, who I used to love when I was a young punk 20 years ago! In all seriousness though, to give credit where it is due, this band is really fucking good! Just not my cup of tea, unfortunately... (ML)
(Switchblade Riot)

**TAIPAN – "Khanate" EP**

I honestly don't know what to make of TAIPAN. One track will be raging hardcore, the next pummeling heavy sounds, and then another track will have cheap black metal tremolo-picking, and then this current track. I can't tell which song I'm listening to since there is little-to-no info anywhere on the 7" or on the sleeve. I get a track list, a record label name, and that's it. I can't even tell which side is A or B. Lots of different ideas that aren't all tossed together. OK, I just wrote that and listened to the 7" again and sorta like this. TAIPAN mixes up the sounds, slow/fast, heavy chugging, speedy hardcore, and some super vague black metal influence including the artwork, which on the back in gray lettering it says "Kvlt Hardcore." In the end, it's OK raging hardcore with some early-'90s metal leanings. (MH)
(Gato Fucking Loco)

**TIGON – "Proud Americans" EP**

The A-side of this EP is some slower, meandering heavy tunes that don't seem to ever have a destination, much like the slower jam-outs on recent CONVERGE records with one foot still at Columbus Fest '95. The B-side follows suit, only less metal and the riffing and drumming usually reminds me of SHOTMAKER with occasional metal tinges thrown in. (JU)
(self-released)

**TILL DEATH / WARVICTIMS – split 10"**

WARVICTIMS comes on first... This is a bloodcurdling, darkness-fueled, black, Swedish

D-beat, death-metal-engorged meal! WARVICTIMS started playing in 2006 and Scandanavia has not been the same since. WARVICTIMS eviscerates you with "Brutalities of War," "Witness the Massacre," "Black Rain," "War Scars," "All Life Erased," and "Raping the Earth." This music takes no prisoners and this band shows no quarter. The B-side of this 10" is occupied by the reigning D-beat kings of Corpus Christi, Texas, TILL DEATH. TILL DEATH comes to decimate your shitty little world! These heavy-duty devotees of the infamous DISCHARGE are going to administer pile-driving techniques on your fragile skull! The hectic guitars are a perfect foil for the possessed-by-Satan vocals. The drummer pounds on you mercilessly while the bass player drops a full compliment of H-bombs on your head! TILL DEATH features bristling metal weapons that protrude 360-degrees around the turret. The ferocious D-beat beast attacks from all sides! TILL DEATH crushes through "Ravage," followed by a DOOMSDAY cover, "It's Happening Anyway," and then breaks your face with two originals, "By Nightfall" and "Push the Fucking Button." Excellent!! You fucks need this record! (BR)
(Burnt Bridges)

**TIT PATROL – "Gets Less Worse" CD**

The name of the band is a lot worse than the music itself. How could it not be? RAMONES-influenced pop-punk sped up so that each song usually lasts somewhere between forty seconds and a minute and a half. Joe Queer produced this and tossed some vocals on it. If you can get past the name, this is actually well done (but conventional) SCREACHING WEASEL/RAMONES-influenced pop-punk. (P$)
(Madison Underground)

**TWIN STUMPS – LP**

Nowhere near rockin' enough to be noise *rock*, but too structured to be simply *noise*, the six-track debut from Brooklyn's TWIN STUMPS lumbers along in the footsteps of bands like BRAINBOMBS and SWANS, distilling their somewhat more nuanced sounds into a mess of distortion and plodding drag. Glacial tempos, blown-out low-end, ranting dude on the mic screaming the lyrics to songs like "Scar" and "Ejaculation Servants"—no real surprises on this disc, but I don't mean that as a slight, 'cause it's pretty damn well executed. Not digging the garish artwork, but otherwise, nice job. Limited to 300 hand-numbered copies. (CS)
(Dias)

**UNHOLY GRAVE – "Charged CBGB" EP**

You love this…or you are like most people who have just simply had enough UNHOLY GRAVE to last them a very long lifetime. Me? I'm stuck in between. Every time I see a new UNHOLY GRAVE record I think "Seriously? *Another* one? And it's fucking live? Why?!" But then I put the slab on, and there is just no denying the superb chops of these geniuses! Yeah, it's recorded live at CBGB almost ten years ago, so perhaps it's not really essential, but fuck me these tracks are a bulldozer. Grind freaks indeed. (WN)
(Haunted Hotel)

**USED KIDS – "Yeah No" LP**

Ah, yes, another "super group." Hailing from Brooklyn, USED KIDS is made up of folks from the MODERN MACHINES, the ERGS!, and CHEEKY. Of all those mentioned, it's easiest to hear the MODERN MACHINES' sound, but a bit twangier. If you're unfamiliar with that, think HÜSKER DÜ crossed with latter REPLACEMENTS. Honestly, I'd rather listen to a band that sounded more like the ERGS! or CHEEKY. By the time you read this, this band will be done for, as their last show will be at the upcoming Fest in Gainesville. (BD)
(Salinas)

**THE UV RACE – LP**

This is an excellent 12" from this Australian outfit. You know how there are a million post-TYVEK acts swarming like locusts, with their TELEVISION PERSONALITIES MP3s and decent yet artfully scrappy hair cuts? This is the antidote to that. Yeah, you could place this in that post-*Messthetics* planet, you could talk about some mythical *Bloodstains Across Australia* bootleg… I mean, I liked the 7"s all right, but this is some other thing! It's the sound of a shitty night out that's somehow actually good when you think back on it. These people have the wrong clothes on, they have bad attitudes, lumpen drum sounds, sketchy organ, a saxophone, and some urgent guitar tricks. The music is wound up and anxious, there's a song about being too anxious to think even, and the music sounds like it's taken too many pills… I think this will end up in my Top Ten of '09, and I am not giving it justice with my puny words. If you like punk music made by people like you, in some other town, with similar and totally different concerns to your own who write great songs about hanging out with their friends, freaking out about various things… (LG)
(Aaarght!)

**UZI RASH GROUP BAND – "Hight and Phreee" LP**

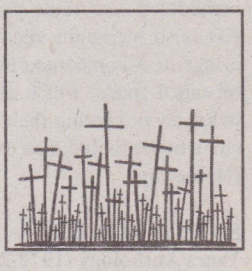
The UZI RASH GROUP BAND is an interesting post-punk type band. They seem to be big fans of the POP GROUP, but hey, who isn't? Repetitive music that incorporates lots of different sounds in creative ways. Monotonous rhythms that don't leave you bored. The vocalist whispers indecipherable secrets then goes off on vocal exercises. The band drones on, then freaks out for a moment. This is a record that needs to be listened to many times to really be appreciated. I am on the job. (CK)
(Freedom School)

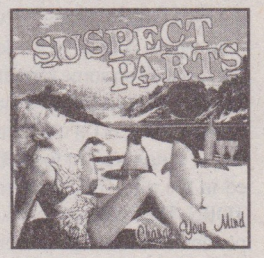
**VAGINA PANTHER – CD**

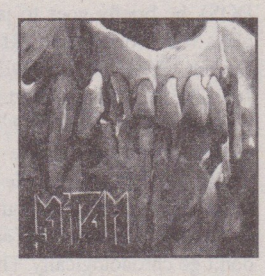
Over the top, bombastic rock outfit from Brooklyn, VAGINA PANTHER is a female-fronted four-piece that at times has the wall-of-sound hooks mixed with PLACEBO-styled drawl. The lyrics aren't anything to write home about, and the sound is pretty cheesy since it's so over the top. Unfortunately, even with a name like VAGINA PANTHER, being tongue-in-cheek can't even save their album. Not a punk record in the slightest, and a few songs I could see being used as background music on a fake reality show on MTV. (AL)
(self-released)

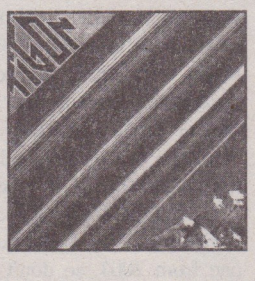
**TINO VALPA – "A Personal Tribute to GG Allin" CD**

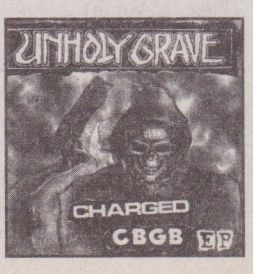
This New Hampshire resident played every instrument and sang every line on this disc of 25 (!) fucking GG ALLIN covers. He did get a good sound out of his studio, with a clean but heavy guitar sound and raw vocals. Personally, I feel an appropriate tribute to GEEG would be to cut oneself up, smear some shit in the wounds, shoot dope, and die. I wish I had some dope to shoot after listening to (most of) this CD. It should go without saying that one would be better served by listening to GG's better material (and there ain't 25 songs of it, lemme tell ya) and/or making a donation to a rape crisis center in his name, than by acquiring this release. (JM)
(Subterranean)









**VEGAS KINGS – "You'll Never Work in This Town Again" CD**

The third record from this Australian band. Fast, rockabilly-ish rock 'n' roll. Loud, aggressive, and macho. (CK)
(Mere Noise)

**VERVAIN – "Rigshospitalet" CD**

Wow. This is a bit embarrassing: really bad melodic "hardcore" with a vocalist whose voice cracks every verse. Oh, wait here comes a *siqq* breakdown, and some gang vocals! Sweet! This CD is so incredibly mediocre that it makes me cringe. It was recorded in SISTA SEKUNDEN's rehearsal space, which should make them think twice about sharing their practice space. I could shit a better record than this. Garbage. (VX)
(Nobleway)

**SONNY VINCENT – "Semper Fidelis: 30 Years Anthology (1972-2002)" 2xCD**

How much SONNY VINCENT is too much SONNY VINCENT? That inevitably has to be the question when presented with a double-CD of a man whose collective work always seems to be being reissued on some format. Normally I would take a cynical attitude toward that kind of overexposure, but in VINCENT's case I am easily overlooking it. These songs are just too good. VINCENT got started in the mid-'70s New York with his band TESTORS. They released one single in 1980 (strangely neither of the songs are on this collection). After New York, he moves to Minneapolis where he plays with Chris Osgood (SUICIDE COMMANDOS), he briefly goes to jail then records and/or plays with Bob Stinson (REPLACEMENTS), Mo Tucker (VELVET UNDERGROUND), HALF JAPANESE, Greg Norton (HÜSKER DÜ), Cheetah Chrome (DEAD BOYS), Scott Ashton (STOOGES), Steve Baise (DEVIL DOGS), and the list goes on. This double-CD covers every bit of VINCENT's career, not completely but representatively. And it mixes it up, as the tracks on the CD don't go chronologically. They jump from the '80s to the '70s to the '00s, and back, which surprisingly doesn't seem to upset the flow. The TESTORS' stuff sounds like SHOTGUN RATIONALE, MODEL PRISONER, FURY, and all. Mostly the music is primitive garage punk and VINCENT occasionally sounds like Handsome Dick Manitoba or David Lee Roth, or more accurately that would be that Roth sounds like VINCENT. After listening to this, I strangely want to know what VINCENT is doing today. Where is he? This collection also includes a track from 1969 as well as one from 2003, so don't believe the parameters listed on the cover. An excellent collection. (CK)
(Puke 'n' Vomit)

**WADGE – "Double-Take Hawaiian Style Original Motion Picture Soundtrack" CD**

WADGE had me fooled. Note the title and the artwork has sort of a scary take on a surf music record cover and the opening track begins with a surf music track. Then *wammo*, WADGE kicks into their usual grindcore/hardcore/power-violence/death metal sound. They do throw in a few more surf riffs throughout the CD. I'm not sure I found the record as funny as they intended it to be, but I still liked it. OK, maybe this is a little funny and there is more death metal than I remember WADGE doing. The track "Dong Knoxxx" cracked me up. Surf riff, with sample about Don Knotts, and a metal scream every once in a while. "Satanic Night of a Thousand Inverted Goats on Lana'i" reminds me of IMPALED. What a strange record, and a pretty good one. (MH)
(RSR)

**THE WALL – "Live" CD**

Ah. Old punkers never die, they just reform 30 years later, and put out live CDs! I used to love 'em, I have to say, even before they shot to prominence supporting STIFF LITTLE FINGERS on the latter's *Go For It* tour. This live CD recording of the WALL's reunion was done in 2007, but it must be direct from the soundboard as there is absolutely no crowd noise whatsoever (unless it was a "live" in the studio thing à la the Peel Sessions, which I'm guessing it is). Any which way, there are some really good tunes contained herein from these re-formed second-wave Geordie punks. From the straight-ahead punk sounds of "Uniforms" and "Ghetto" to the hard pop gems of "Fight the Fright" and "When I'm Dancing," fans of early British punk will enjoy this solid reformation of the WALL. I certainly did! (RK)
(Captive)

**WELCOME HOME WALKER – "Watch Your Step/The Untold Death of Grady Jones"**

The pic sleeve is supposed to remind you of the *Yellow Submarine* days. I don't quite get that. This is more '50s and '60s rock 'n' roll, delivered with the energy of the LYRES. While WELCOME BACK WALKER borrows heavily from many different periods of popular music, this record is distinctive and worth looking for. One cover and one original. I'll leave it you to figure out which is which. (KK)
(Boogie Creek)

**WHITE MICE – "Ganjahovadose" LP**

What a powerful record. Sludgy and doom-ridden. Imagine MAN IS THE BASTARD, but instead of pot they're obsessed with power electronics and WHITEHOUSE. But, they still smoke a bunch of pot and drench the record with echo and chorus pedals, which gives it a dub feel. And they have this whole "mouse" thing going on, like it's a cult. Fans of Justin Broadrick's projects (e.g., GODFLESH), BUTTHOLE SURFERS, LEE SCRATCH PERRY, REVOLTING COCKS, etc., take note! This is some good shit! (VL)
(20 Buck Spin)

**WHITE WIRES – "Pretty Girl/Goodbye Girl"**

Pretty good but not great poppy rock with a nod to the oldies (the hook from CLARENCE GROGMAN HENRY's "Ain't Got No Home" on the A-side, a little doo-wop on the B-side). (DD)
(Trouble in Mind)

**WICKED AWESOMES – "Punk Holograms" LP**

Wow…another shitty band naming and a total rager of a record. From the middle of bumfuck Canada comes this psych-punk masterpiece. I don't know what dust these kids are smoking up there, but I want some. This shit would fit in with the Detroit fuck-ups CLONE DEFECTS or our very own MAYYORS, or some of REATARD's more twisted shit, but it also has this weird 13TH FLOOR ELEVATORS meets JESUS AND MARY CHAIN weirdness that sets it far apart. I'm not usually too stoked on weird arsty noisy shit, but these guys keep it 4/4 and I'm all over it. (TB)
(Psychic Handshake)

**THE WIDOW BABIES – "Jetpacks" 12"**

The WIDOW BABIES are like ABE VIGODA fronted by a super enthusiastic little girl. Theoretically that is exciting. The recording is really clean and the vocals are completely separate from anything, which is bummer. All the songs kind of sound the same. Everything follows the same formula for like, the whole time. It's got that mega-positive-in-the-face-of-anything/everything vibe. The vinyl is clear and one-sided with a neat, screened design, which is kind of cool. I really wanted to like this, but it's too safe and I'm bored. (MM)
(Olfactory)

**WORLD BURNS TO DEATH – "The War Can Go on Forever/Black Becomes the Sun"**

By now we all should know the drill—WORLD BURNS TO DEATH delivers rampaging apocalyptic hardcore, and they deliver it with precision and, dare I say, near perfection. The A-side of this beast nods as heavily to Japanese HC as any WORLD BURNS TO DEATH releases to date, but Jack's vocals are the highlight for this reviewer, and a bloodcurdling assault on warmongers around the world. The B-side is more typical fare, but when the song breaks down and the tempo slows, I find myself begging for the guitar break that inevitably comes, propelling the song back into the head bobbing stop/start attack that WORLD BURNS has been churning out for nearly a decade. This slab is far rawer than last year's LP, but it suits them well and gives the songs an edge that draws me in even more... I think this might be my favorite WORLD BURNS release since the first couple of singles Prank did back in '02. Japanese release for their recent super tour with PAINTBOX and BLOWBACK, and the shit is limited to 1000, so get on it kids! (WN)
(H:G Fact)

**WORLD WAR IX – "Portrait of Sobriety" CD**

That's WORLD WAR *NINE*, just in case your Roman-numeral deciphering skills are rusty. Gah, I'm not really into this, but I'm sure there are plenty of people out there who are. Imagine GG ALLIN if he had something to say and wasn't *such* a scumfuck. Songs about getting fucked up, dissing MTV and Jesus freaks, and uh, the questionable "Gang Bang Islands." (BD)
(Zodiac Killer)

**WOUNDED LION – "Creatures in the Cave/Wyld Parrots"**

Their first seven inch had this great Doug Yule-era VELVET UNDERGROUND feel to it that made it a compulsive listen for me at least. It also had this dreamy early CLEAN feel to it, making it a close to perfect first 7". This one has a maudlin piano ballad about holing up in a cave, complete with whiny indie drone vocals. It's backed with what sounds like a failed attempt at a SWELL MAPS B-side, and I can't imagine ever listening to this record again. I guess nothing they have done after that first record has come close to it. Maybe I am holding them to too high a standard somehow because of their first 7", but seriously this is dull, bottom-of-the-barrel indie dreck. (LG)
(Down in the Ground/Gilgongo)

**WRECKED CHORDS – "Hot Mess" CD**

Super fuzzed-out three-piece swamp rock that seems to draw an equal influence from garage punk, rockabilly, and heavy blues. The fuzz is heavy on this sucker, enough to make your speakers vibrate. And what makes WRECKED CHORDS stand out from other like-minded bands is that even though the songs are rockin' and worthy of foot stompin', there is an underlying mellow approach in the delivery. You could see this band live and dance and drink and have a great time, or you could listen to the same songs while driving home late at night while you're starting to come down. Good stuff. (BG)
(Rockin' Stan)

**LOS YETIS – "Nadaismo A Go-Go!" CD**

21 tracks from one of Colombia's most monstrous '60s punk bands? I'm in! Runs the gamut from their deconstruction of the YARDBIRDS' arrangement of "I'm a Man" to their (very good) folk-rock—*sí*, *sí*! (DD)
(Munster)

**YOUNG GOVERNER – "English Tim/In the Heart of a Harem"**

This is great. It's a dude from FUCKED UP/MARVELOUS DARLINGS playing stuff that sounds like JAY REATARD (in the guitar parts), the YOUNG OFFENDERS (vocally and melodically), the POPPETS (guitar sound), and maybe even a bit of WIRE (it's kind of static) all at the same time. Heard his *Virginia Creeper* 7" a while back and wasn't as into it, but I'm really enjoying this one. Recommended. (P$)
(Static Shock)

**YOUNG MARBLE GIANTS – "Live at Hurrah" LP**

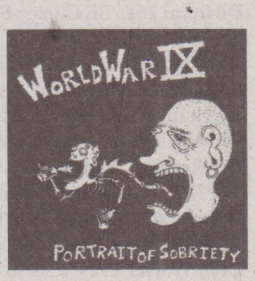
I have a confession. I've never really liked YOUNG MARBLE GIANTS. I don't tend to like quiet, low-key music unless it's extremely depressing. I also don't really like live recordings. This is a live recording. *However,* I really enjoyed this. It didn't blow my mind and I'm not gonna run out and get a copy, but as I sat around leafing through various zines and such, it was pleasant. Worthwhile. I was kind of sad when it got to the end. If you didn't know, YOUNG MARBLE GIANTS is kind of a big deal in the "major influences" realm of a lot of bands. They're Welsh and existed from 1978-1980; no drums, just innocent-sounding girl vocals, guitar, bass, organ. These recordings were done at the Hurrah Club in New York and they're real good. Definitely worthwhile for fans, and not bad as an introduction, either. (MM)
(Get Back)

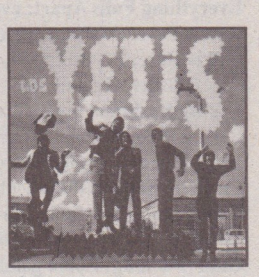
**V/A – "Oi! L'Album" LP**

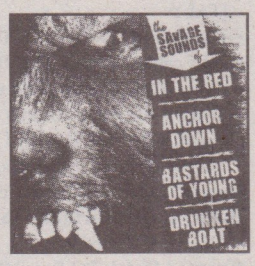
Fucking-A! UVPR Vinyles has a treat for you skins and punks! This compilation features well-done Oi! and punk rock, and a smattering of pub-rock. BOMBARDIERS begins the festivities with a good street-punk song. The next band HARDTIMES is one of the premier Oi! bands in Europe!! "Vengeance" has deep, gruff vocals making for an extremely tough sounding Oi! song. This is skinhead rock at it's best!! Side A chugs right along with good contributions by the HEADLINERS, the DALTONZ, the CLEAN CUTS, and GONNA GET YOURS. Song number seven is GOLDEN BOYS, singing "Ville De Lumiere." This fucking song is overflowing with mass quantities of testosterone and beer!! A great combination of gravel-throated vocals and first-rate guitars and drums!! Excellent!! Side B of this fine compilation starts with the JANITORS. These well-respected Oi! veterans break out the heavy artillery!!! "HLM Sauvage" is easily one of the best songs on this record!! This is powerful Oi! music steeped in traditional skinhead culture. This is one strong-as-fuck Oi! song!! The OL' CUNTS turn in a great song, as do the RUDES. SURVETSKIN has a melodic number for you. LA CONFRERIE DES CONARDS and ST. GEORGES B finish off side B. *Oi! L'Album* is an eclectic mix of top-quality Oi! and street-punk. Highly recommended!! (BR).
(UVPR)

**V/A – "The Savage Sounds of…" EP**

Four-way split… IN THE RED sounds a bit like HOT WATER MUSIC, except more sludgy and slow. ANCHOR DOWN is a little more upbeat, but still have that Florida beards-and-sweaty-basements (or is that Northern Midwest now?) sound. BASTARDS OF YOUNG don't sound like the REPLACEMENTS, but do have a good song on here; melodic but with a swagger and a chorus that gives it a street feel…and…is that a harmonica? Yeah—I like this; the wife says it's "drinkin' music." DRUNKEN BOAT are the only band on here that I'd previously heard of, I think they're from Oregon somewhere and I've been impressed by them before. This song is a slow, croony ditty that doesn't do a lot for me, though it's not bad. Anyway, BASTARDS OF YOUNG win…if it was a competition. (AD)
(Suburban Home)




## CONTACT INFO • CONTACT INFO • CONTACT INFO • CONTACT INFO • CONTACT INFO • CONTACT INFO • CONTACT INFO

**1-2-3-4 Go! Records:** 419 40th St, Oakland, CA 94609, www.1234gorecords.com
**12 Step Plan:** www.myspace.com/12stepplanrecords
**20 Buck Spin:** 304 4th Ave East, Olympia, WA 98501, www.20buckspin.com
**Aarght!:** www.aaarghtrecords.com
**Alerta Antifascista:** Haltenhoffstrasse 14, 30629 Hanover, GERMANY, cruste@no-parasan.org
**Alternative Tentacles:** PO Box 419092, San Francisco, CA 94141, alternativetentacles.com
**Amendment:** 301 W. Sussex Ave., Missoula, MT 59801, www.myspace.com/amendmentrecords
**Angry Voice:** www.angry-voice.de
**Arrest:** www.myspace.com/arrestrecordsnh
**Artifix:** PO Box 641, Moreno Valley, CA 92556
**Assassinated:** www.myspace.com/assassinatedrec
**At War With False Noise:** atwarwithfalsenoise.com
**Badmaster:** www.badmasterrecords.com
**Bakery Outlet:** PO Box 4054, St. Augustine, FL 32085, www.bakeryoutletrecords.com
**Behind the Scenes**: Stephan Loewe, Wranglestr. 1HH 1OG, 10997 Berlin, GERMANY
**Big Legal Mess:** PO Box 1923, Oxford, MS 38655, www.biglegalmess.com
**Black Numbers:** www.blacknumbers.com
**Blind Spot:** PO Box 40064, Portland, OR 97240, blindspotrecordspdx@hotmail.com
**Bomb Blast:** www.myspace.com/bombblastrecords
**Boogie Creek:** PO Box 12345, Portland, OR, 97202, www.boogiecreekrecords.com

## CONTACT INFO • CONTACT INFO • CONTACT INFO • CONTACT INFO • CONTACT INFO • CONTACT INFO • CONTACT INFO

**Break the Silence:** www.myspace.com/break_the_silence_records
**Burger:** www.myspace.com/burgerrecords
**Burnt Bridges:** Chad, 3909 Alameda St #18, Nashville, TN 37209, burntbridgesrecords.com
**Captive:** www.thewallmusic.co.uk
**Captured Tracks:** www.capturedtracks.com
**Celibate Playboy:** 24 Circular Ave. #1B, Bridgeport, CT 06605
**Cheapskate:** 297 Stoodley Pl., Schenectady, NY 12303, www.cheapskaterecords.com
**Cheat Sheet:** www.myspace.com/thedirtyhits
**Communichaos Media:** PO Box 826, 101 36, Stockholm, SWEDEN
**Complaints:** www.complaintssf.com
**Crackle:** PO Box 528, Harrogate, HG1 9AE, UK, www.myspace.com/cracklerecords
**Creepy Anthem:** www.myspace.com/thehydeouts
**Dead Beat:** PO Box 361392, Cleveland, OH 44136
**DFA:** www.dfarecords.com
**Dias:** www.diasrecords.com
**Dirtnap:** 2615 SE Clinton St, Portland, OR 97202, www.dirtnaprecs.com
**Dirty Knobby:** myspace.com/dirtyknobbyindustries
**Down in the Ground:** downintheground619@gmail.com
**DownTown Academy:** thedowntownacademy.com
**Dreckchords:** myspace.com/dreckchordsrecords
**Dr. Strange:** 7136 Amethyst Ave., Alta Loma, CA 91737, www.drstrange.com
**D-Turn:** 66 Albion #5, San Francisco, CA 94103
**Eastside:** www.eastsiderecords.de
**Even Worse:** Van Ostadestr 93-f, 1072sr, Amsterdam, NETHERLANDS
**Everything Falls Apart:** everythingfallsapart.org
**Exotic Fever:** www.exoticfever.com
**Fall is Here:** PO Box 5134, Santa Rosa, CA 95407, thefallishere@gmail.com
**Family Business:** myspace.com/familybusinessrex
**Farmer Frontier:** www.farmerfrontier.com
**Feral Ward:** www.feralward.com
**Freedom School:** thehunchback@hotmail.com
**Freibeuter:** www.freibeuter-records.de
**The Front:** www.myspace.com/thefront
**Gato (Fucking) Loco:** gatolocodistro@yahoo.com
**Gestapo Khazi:** myspace.com/gestapokhazilongbeach
**Get Back:** Via Aretina 25, 50065 Sieci (Firenze), ITALY
**Gilgongo:** PO BOX 7455, Tempe, AZ 85281
**Give Praise:** PO Box 494, Barnstable, MA 02630-0494, www.givepraiserecords.com
**Goner:** www.goner-records.com
**Halo of Flies:** 430 E. Lloyd St, Milwaukee, WI 53212, myspace.com/haloofliesrcds
**Hanged Man:** hangedmanrecords@gmail.com
**Happy Happy Birthday To Me:** PO Box 742, Athens, GA 30603
**Haunted Hotel:** PO Box 348, Centuck Station, Yonkers NY 10710, hauntedhotelrecs@yahoo.com
**HBSP-2X:** www.myspace.com/hbsp2x
**Heidenwut Productions:** heidenwut_productions@hotmail.co.uk
**H:G Fact:** www.interq.or.jp/japan/hgfact
**HHBTM:** PO Box 742, Athens, GA 30603, www.hhbtm.com
**Hobo:** www.hoborec.com
**Home of the Brace:** www.homeofthebrave.com
**Hook or Crook:** www.hookorcrook.com
**Hotlines:** www.myspace.com/thehotlines
**House Party:** 2629 Connelly Street, Halifax, Nova Scotia, CANADA, B3L 3M4, www.housepartyrecords.ca
**Idoneum Bello:** i-b-rec.blogspot.com
**In The Red:** PO Box 50777, Los Angeles, CA 90050, intheredrecords.com
**It's Alive:** 11411 Hewes St, Orange, CA 92869, www.itsaliverecords.com
**Jeth-Row:** www.myspace.com/jethrowrecords
**Kangaroo:** Middenweg 13, 1098 AA Amsterdam, NETHERLANDS
**Kick Rock:** 9 Rue Michel Servet, 42000 St Etienne, FRANCE, kickrock.org
**Kill Rock Stars:** 1526 NE Alberta St #231, Portland, OR 97211, www.killrockstars.com
**Lengua Armada:** 1302 Hayes St, SF, CA 94117
**Local Kid:** PO Box 2543, Bristol, BS3 9AS, UK
**Lockin Out:** www.lockinout.com
**Loud Punk:** PO Box 3067, Albany, NY 12203, www.loudpunk.com
**Madison Underground:** myspace.com/titpatrolmur
**Mere Noise:** www.merenoise.net
**Mess Me Up:** www.messmeuprecords.com
**Milk N Herpes:** www.myspace.com/milknherpes
**Mississippi:** 4007 N Mississippi, Portland, OR 97227
**Mortville:** www.myspace.com/mortvillerecords
**Munster:** Apdo. 147, Santurtzi 48980 Bizkaia, SPAIN, www.munsterama.com
**My Mind's Eye:** 13723 Madison Ave., Lakewood, OH 44107, 216-521-6660
**Nervous Breakdown:** www.myspace.com/nervousbreakdowntrash
**Nikt Nic Nie Wie:** PO Box 53, Nowy Targ, POLAND, www.nnnw.pl
**Nobleway:** www.noblewayrecords.com
**No Breaks:** 184 Rogers St. NE, Suite #301, Atlanta, GA 30317, www.nobreaksatl.com
**Nowhere's End:** 3009 Washington Ave., Sioux City, IA 51106, nowheresendinc@yahoo.com
**Odessa:** www.odessarecords.com
**Olfactory:** www.thesmell.org/olfactory
**OSK:** PO Box 64, 109147, Moscow, RUSSIA, www.oskrecords.com
**Pasazer:** PO Box 42, 39-201 Devica 3, POLAND, www.pasazer.pl
**Pass Line:** 9809 12th Ave. NE, Seattle, WA 98115
**Peabrain:** Søllerødgade 28, 2. tv, 2200 København N. DENMARK, www.peabrainrecords.dk
**Permanent:** www.permanentrecordschicago.com)
**Peter Bower:** peterbower@alcoholic.co.uk
**Pop-2121:** PO Box 951, Marfa, TX 79843
**Prank:** www.prankrecords.com
**Psychic Handshake:** myspace.com/psychichandshake
**Puke N Vomit:** PO Box 3435, Fullerton, CA 92834, www.pukenvomit.com
**Purepainsugar:** 94 Rue Bechevelin, 69007 Lyon, FRANCE, www.purepainsugar.com
**Raw Deluxe:** letsgethurt@yahoo.com
**Real Life:** www.myspace.com/thedockers
**Red Scare:** www.redscare.net
**Red Wig:** c/o Het Fort van Sjakoo, PO Box 16578, 1001 RB Amsterdam, NETHERLANDS
**Refuse:** PO Box 7, 02-792 Warszawa 78, POLAND, www.refuserecords.prv.pl
**Ride The Snake:** www.ridethesnakerecords.com
**Rising Riot:** www.risingriotrecords.com
**Rockcafegaribaldi:** myspace.com/jollyrogeraiden
**Rockin' Stan:** PMB 109, 19019 International Blvd., Seattle, WA 98188, www.rockinstanrecords.com
**Rodent Popsicle:** PO Box 1143, Allston, MA 02134, www.rodentpopsicle.com
**ROS:** 1509 25th Ave., San Francisco, CA 94122
**RSR:** Sandro Gessner, Strasse des Friedens 45, 07819 Mittelpoellnitz, GERMANY, skrupel@web.de
**Rumble Fish:** www.myspace.com/theshockerspunk
**Sadness of Noise:** myspace.com/sadnessofnoiserecords
**Salinas:** PO Box 2802, Detroit, MI 48202, www.salinasrecords.com
**The Scrams:** scram.muxtape.com
**Shock:** www.shock.com.au
**Siltbreeze:** www.siltbreeze.com
**Single Screen:** singlescreen@gmail.com
**Sixes:** www.oursound.net/sixes
**Slab:** PO Box 8121, Alta Loma, CA 91701, www.myspace.com/slabarmy
**Slumberland:** PO Box 19029, Oakland, CA 94619, www.slumberlandrecords.com
**Smart Cops:** slyactions@hotmail.com
**Solo Para Punks:** Apdo. de Correos 1030, 28905 Getafe (Madrid), SPAIN
**Spastic Fantastic:** www.spasticfantastic.de
**Squinty Joe:** 10 Linchmere Rd, Haslemere, Surrey GU 27 3QF, UK, www.squintyjoerecords.co.uk
**Stankhouse:** www.stankhouserecords.com
**Static Shock:** blog.staticshockrecords.co.uk
**Stitchy Press:** www.stitchypress.com
**Stonehenge:** B.P. 30005, 33037 Bordeaux Cedex, FRANCE, www.stonehengerecords.com
**Subterranean:** 106 Fourth St, Dover, NH 03820, www.myspace.com/subterraneanstudiosnh
**Suburban Home:** POB 40757, Denver, CO 80204
**Suicide Tax:** www.myspace.com/suicidetaxrecords
**Sweet Rot:** PO Box 78025, Vancouver, BC, V5N 5W1, CANADA
**Switchblade Riot:** 1370 Broadway, Alameda, CA 94501, www.myspace.com/switchbladeriot
**Taken by Surprise:** www.takenbysurprise.net
**Television:** PO Box 531, San Luis Obispo, CA 93406
**Threat of Today:** myspace.com/threatofeveryday
**Tic Tac Totally:** PO Box 558383, Chicago, IL, www.tictactotally.com
**Tigon:** tigonkills.blogspot.com
**TKO:** 8941 Atlanta Ave. #505, Huntington Beach, CA 92646, www.tkorrecords.com
**Too Nice:** www.myspace.com/the3kamalas
**Triple B:** www.triple-brecords.com
**Trouble In Mind:** troubleinmindrecs.blogspot.com
**Troubled Mind:** troubledmindrecords.bigcartel.com
**Trujaca Fala:** PO Box 13, 81806 Sopot 6, POLAND, trujacafala.com
**Twisted Chords:** Reutweg 1A, 76327 Pfinztal, GERMANY, www.twisted-chords.de
**Unable:** 300 S. Lenola Rd., Suite 213, Maple Shade, NJ 08052, www.unablerecords.com
**Underground Communique:** www.undercomm.bigcartel.com
**Under Water Peoples:** www.underwaterpeoples.com
**Useless World Records:** uselessworldrecords.com
**UVPR Vinyles:** Q.G. Prod BP 30 904, 44 009 Nantes Cedex 1, FRANCE, www.myspace.com/uvpr
**Vagina Panther:** www.vaginapanther.com
**Vinyl Collective:** c/o Suburban Home, PO Box 40757, Denver, CO 80204
**Wall of Tapeclick:** Gr. Scharnhorst 5, 21465 Reinbek, GERMANY
**War Pigs:** Martin Boranek, Vinarikeho 416 397 01 Pisek, CZECH REPUBLIC, prustrel@centrum.cz
**Weird Hug:** www.weirdhugrecords.bigcartel.com
**WNB:** www.theframed.com
**Wrinkydink:** 66 Albion #5, SF, CA 94103
**Zodiac Killer:** PO Box 20407, Cheyenne, WY 82009, www.zodiackillerrecords.com

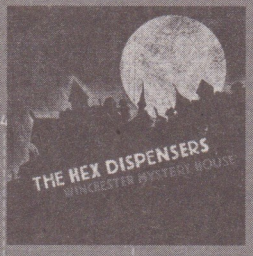
# whitemice

Brainmelting sonic destruction that digests punk, black metal and noise and shits it back out onto a weakminded populace...
Inspired by relijizz persuckushun, the crucialfriction, really big sins, THE fear, natural disasters, BIG fucking rats, religjizz lies, cargo cults, cloning, apathy, experimetal surgery, stuporstition, Ganjahovahs Waitresses, drug therapies, unnatural disasters, brainwashing, irreligin, pestilence, inbreeding and the best, most violent parts of the Buybull.

**GANJAHOVAHDOSE LP/CD**

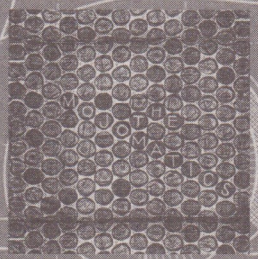
20 BUCK SPIN, 120 STATE AVE NE #136, OLYMPIA, WA 98501 • WWW.20BUCKSPIN.COM
DISTRIBUTED WORLDWIDE BY REVOLVER USA • WWW.MIDHEAVEN.COM

Davila 666
Pingorocha Y La Diva Rockera 7"
DMR 030 Out Now



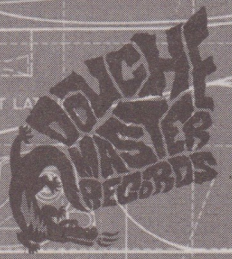

The Hex Dispensers
Winchester Mystery House LP/CD
DMR 032 Out Now

The White Wires
Self Titled LP
DMR 033 Out Now



The Mojomatics
Another Cheat on Me 7"
DMR 034 Out Now

Bad Sports
Self Titled LP
DMR 035 November 17, 2009




douchemasterrecords.com

# RECORD CODE .COM

Attach **Digital Download Codes** to your

**7 inches**
**LP'S**
**Cassette tapes**

or whatever else you want to put a sticker on!

**CHEAP & EASY!**

**try this code**
**to see how it works.**

**Xy7eA4**

**recordcode.com**

# DEMOS

Send demos and CD-Rs to: MRR attn: Demos, PO Box 460760, San Francisco, CA 94146. Please provide a postpaid price and a mailing address with your demo! Reviews by Helen Degenerate, Layla Gibbon, Dan Goetz, Paul Lucich, and Cissie Scurlock

**AGATHA** – Rad, fierce and passionate political hardcore punk from Seattle… "Not gay as in happy / But queer as in fuck you." It's total furious basement punk with a conscience, reminding me of some sorta collision between SURRENDER and CARNAL KNOWLEDGE, though these punks seem to have a more mid-'90s hardcore influence in the guitar sound somehow. (Layla) (4-song cassette, lyrics included, 2317 14th Ave S Seattle, WA, agatha206@yahoo.com)

**BACKSLIDER / NO COMPLY** – BACKSLIDER blows through four very quick powerviolence songs with all the tempo changes and Cookie Monster vocals one would expect, then NO COMPLY (the Florida one) sludges things down/up, with two vocalists sonically duking it out in some humid Florida swamp, and it's all over in 90 seconds tops. (Dan) (6-song cassette, no lyrics included, no contact info)

**BRAIN KILLER** – This is a live tape with no tracklisting. I assume it's from a set in a radio studio, because there's no background noise and all the instruments are audible. BRAIN KILLER charges through a bunch of deafening, vicious hardcore punks tunes, and even though the sound is pretty muddy and lo-fi, the songs still hammer away. This tape has taught me that I should stay and watch BRAIN KILLER the next time they come to town, no matter how much my anxiety is screaming at me. Great band, cool tape, not essential, but neat for tape enthusiasts. (Cissie) (?-song cassette, no lyrics included, 610 Cambridge St, Allston, MA 02134)

**CONFINES** – Burly *Damaged*-era BLACK FLAG inspiration from Boston's CONFINES. It's also a bit on the COLD SWEAT tip, but CONFINES is not quite that extreme. I'm a fan of all of the non-obvious guitar work and the steady, roll-and-punch heavy drumming. The music tends to stick to a mid-tempo, which is good 'cos it leaves room for the vocalist to fly off the handle, and this dude is an able shouter. I actually wish the guitar was louder, because there's only one guitarist and he's doing cool shit, but if his sound was just a little bit more pronounced CONFINES would really pierce instead of just punch. But I'll take the punch as is, and hope that CONFINES 7" is even more savaging than this demo. (Cissie) (5-song cassette, lyrics included, $5ppd, c/o Side Two, 6 Wadleigh Pl, Boston, MA 02127, confines.music@gmail.com)

**DEAD CAT LOUNGE** – After a long-ass sample, the band goes into some slick yet outraged 1-2-1-2 punk that's somewhere between GUTTERMOUTH and the SUBHUMANS with a ridiculously processed-sounding guitar (digital amp demo at Guitar Center style) and wanky solos. The rest of the songs are pretty similar, and they also cover that "Time Warp" song from *The Rocky Horror Picture Show* that I was never crazy about. (Dan) (5-song CD, lyrics included, 5705 90th Ave, Circle E, Parrish, FL 34219)

**FLOWERS DEAD** – Welcomes us back to the future. This hollow, treble-heavy recording is as satisfying to listen to as a comprehensive '60s garage mix tape and any recording of CATHOLIC DISCPLINE. One track is called "MRR," which, if it is in fact about *Maximum Rocknroll*, then I'm it sure has hilarious lyrics that insult jerks like me. But who knows? The vocals are so muffled and wailing that the song could be about the World Bank or Barbie dolls. These folks from Tacoma make these songs sound so effortless. I will one day see FLOWERS DEAD play, and I will be glad. (Helen) (8-song cassette, no lyrics included, Flowers Dead, 2401 Crystal Springs Road W, Tacoma, WA, 98466)

**GIRLS OF PORN** – "Hardcore kids using hardcore drugs." This is a theme I see coming up more and more all over the country, and I like it. Resistance is futile, it seems, even for punker-than-thou types who for years have snubbed the emerging neo-psych scene as hipster shit or whatever. A lesson to self-righteous HC traditionalists: you can write better music by not only employing meandering noise and chorus pedals, but by also ceasing your judging bullshit of music that's less boring than yours. Don't hate. (Helen) (4-song cassette, no lyrics included, PO Box 340, Nassau, NY 12123, www.myspace.com/thegirlsofadultfilm)

**GOD EQUALS GENOCIDE** – Take CRASS, toss in some catchy thrash riffs here and there and some basement punk guitar a la SHANG A LANG or SEXY and you're on the right track. Some songs are killer. Some of the lyrics are killer, too and some are lame… "I trust this tree more than I trust you." Seems like there's been a steady flow of good peace punk in the past few years and GOD EQUALS GENOCIDE was just as pleasant a surprise as the CHRONICITY or SURRENDER records were the first time I heard them. This CD-R compiles their vinyl output. (Paul) (13-song CD, no lyrics included, www.myspace.com/bubcarecords)

**HARLEM** – I'm generally quick to shit on things garage rock revivalist and traditionalists are quick to lose their shit over. This however may be the drug infused garage rock olive branch that I've as of yet been incapable of extending. There are a few hits on here. "South of France" is great. "Caroline" is a club anthem. Like if the BLACK LIPS made music that wasn't unlistenable, but was actually quite good, and listened to THEE MAKEOUT PARTY with regularity. (Paul) (12-song cassette, no lyrics included, www.burgerrecords.bigcartel.com/)

**HATE COPS** – What a fucking great name. This brings to mind the music that one might make after huffing Glade in their bathtub (full or empty, but the listener clothed either way) and listening to their HOMOSTUPIDS and NIHILISTICS records at the same time. Then maybe throwing on the KIDS LP briefly at one point, and finding their way to an out-of-tune guitar, a shitty tape recorder, and a few friends that just appeared and are ready to rock. (Dan) (6-song cassette, lyrics included, hatecopshc@yahoo.com)

**INFIDEL** – I'm not sure where this band is from, but this listens like a forgotten-about '90s hardcore punk band from an isolated US region that didn't have a lot of resources or support, but had plenty to be pissed about. At different places, the music and feeling of this demo remind me of ASS END OFFEND, USV, and CAPITALIST CASUALTIES (mainly in the vocals), with furious thrash, moody slow parts, a lot of samples and spoken parts that don't seem gratuitous, and the muddy recording only accentuates the overall feeling. I hate to say it, but INFIDEL is a lot more honest than a lot of what I hear these days. (Dan) (15-song cassette, lyrics included, 13 Thames St., Brooklyn, NY 11206, yes@intcollective.com)

**THEE MAKEOUT PARTY** – We got an epically large box of Burger Records cassettes in this month, not so much demos, but more formal type releases. Shit's been pretty crucial since. This album is rad but a little uneven, there's some really great stuff on it and a few songs that I skip over. It's like the RAMONES and THE BEACH BOYS partied in San Pedro. When THEE MAKEOUT PARTY gets awesome it's like well orchestrated "Don't Come Close" or "Danny Says" RAMONES, when it gets not awesome it's almost twee. The ratio of hits to misses is crucially skewed to the hits side of the bell curve, so this is definitely worthwhile and recommended. (Paul) (11-song cassette, no lyrics, included, www.burgerrecords.bigcartel.com)

**MOJO HAND** – Even the faux-nostalgia of the recording of this demo won't save the utter contrivance of MOJO HAND's sound. Thousands upon thousands of true garage bands exist, not to mention the massive amounts of contemporary bands that grasp at the past and the blowjobs that could have been. However, this genre is so fun and acceptable that this fact means absolutely nothing. The guitarist is operating safely within his skill set and the vocals fit the sound they seem to be going for. I'm sure they're fun to see at shows. (Helen) (8-song cassette, no lyrics included, Mojo Hand 676 17th St, Oakland, CA 94612, www.myspace.com/oaklandmojohand)

**MUÑECAS PUTAS / LA TERMINAL** – MUÑECAS PUTAS starts out playing some punk that sounds inspired by classic Spanish, Finnish, and English bands, with a timeless, authentic feel, and even though the songs are pretty basic, I get the impression that they're trying to break out of the formula. LA TERMINAL is somewhat similar, but slows things down a bit and have a bit more of an urgent, '60s garage/psych meets early-'80s LA/OC thing going on, and are the better of the two. I'll be keeping my eye out for some vinyl from them! (Dan) (10-song CD, no lyrics included, Andrés Isasi Kalea, 48012 Bilbao (EH), Spain, destruccion_kaaos@hotmail.com)

**THE NERVOUS** – This band sounds like they listen to the melodic bands that Deranged and Feral Ward put out (with a name that implies it too), with an irritating vocalist that almost sounds like Macy Gray at times. Even people who like the VICIOUS or the TRANZMITORS could do better than this. (Dan) (4-song cassette, lyrics included, PO Box 371292, Denver, CO 80237, www.myspace.com/2nervous)

**POLISKITZO** – Another tape on the Silenzio Statico label, which is responsible for ASKØ, TUBERCULOSIS, and RAYOS X. POLISKITZO, like those bands, has some hints of the raw, primal energy drawn from Spain's punk classics. The songs jump around with a loose energy and the guitar scratches away over the sing-a-long vocals. It's pretty bare bones sounding, but who wants to listen to mechanical, sterilized punk music. I'll take POLISKITZO, thank you. (Cissie) (4-song cassette, lyrics included, staticpunx@gmail.com)

**REJECT** – More hardcore punk from the DISCHARGE and Scandanavian-obsessed sector. REJECT's got the nasty, bursting guitar sound nailed, and the drums have the appropriate bulldoze appeal. I prefer the more straightforward bands that play this style, and REJECT avoids the two extremes of gloss and noise and sticks to the basics. I was surprised at how quality this was 'cos when you open up the tape cover it says, "Reject are not very good." I mean, sure, they're not the second coming of *Raped Ass* or anything, but that won't stop me from playing this tape a bunch more time before filing it. (Cissie) (13-song cassette, lyrics included, 2511 Rue Ste Catherine Est, Montreal, PQ, H2K 2K1, CANADA, thetotalendrecords@yahoo.com)

**REMISSION** – Anthemic skater HC. Most of the time the vocals sound like JANE'S ADDICTION, which I think is cool. (Helen) (3-song cassette, lyrics included, www.myspace.com/remissionhc)

**ROSANNE BARRR** – This is sorta like the noisy parts on the first HUGGY BEAR tape: shouty girl boy vocals, throbbin' bass, or falling apart guitars, cardboard box drums, tape hiss… It sort of reminds me of a more aggro AVOCADO BABY, from the era when they sort of stopped being so twee and got shouty. In fact there is a cover of an AVOCADO BABY song on here. The female vocalist reminds me more of one of the women from CRASS though. They have a cool bedroom two-piece sound, with hints of rudimentary peace punk and riot grrrl. This seems like something that the Messthetics people would comp in twenty years. (Layla) (9-song cassette, no lyrics included, www.myspace.com/roseannebarrr)

**TY SEGALL** – I am not sure if this label puts out reissues of already released items onto the cassette format or if these are tape only releases? At any rate if you want more of San Francisco's own TY SEGALL this is as good a place as any to start. He seems to be molding himself into the surf-punk BILLY CHILDISH. Three million tapes, 7"s and LPs! The guitar sound is raw, the vocals are sneered, this is the beach party at 3 in the morning when only the stragglers are left and they are out for blood… (Layla) (13-song cassette, no lyrics included, $5, www.myspace.com/burgerrecords)

**STREETS OF RAGE** – Named after the Sega game? Similar to GOD EQUALS GENOCIDE. Thin drum sounds without a lot of low end; quick, melodic, clean, but thrashy guitar, and screechy and catchy vocals. Enjoyable sans the ill-advised spoken word Neckface intro. (Paul) (5-song CD, no lyrics, 56 Southbrae Drive, Jordan Hill, Glasgow, G13 1QD, United Kingdom, alistairclark89@gmail.com)

**VILE LIFE NOT LEHIGH VALLEY** – Serious and mildly political sounding hardcore. This band may or may not have existed in the '80s. The notes inside are confusing. (Helen) (31-song cassette, no lyrics included, Vile Life Recordings c/o Roy Grube, 630 Wyndotte St. Bethlehem, PA 18015)

**WAIFS** – Jeez, how many awesome bands in Liz Panella in??! LIBYANS, GENERAL INTEREST, and now this? The WAIFS are really distinct from those other two; it's super melodic punk with a melancholic tinge. This sorta has a '90s K Records feel, it's sweet but is punker than twee-er if that makes sense to ya? (Layla) (3-song cassette, no lyrics included, no contact info)

**WHITE WALLS** – Five songs of harsh, dissonant hardcore along the lines of whatever you call the sound that's being cultivated by bands such as CULT RITUAL and TOTAL ABUSE, and though the layout does reek a bit of this band trying to be "cryptic" (based on the ambiguous artwork and stark layout), I otherwise don't get the impression WHITE WALLS is trying to pull some sort of "weird punk" hack job. These songs don't follow a formula, have tempo changes that are unexpected without being awkward, and parts rarely repeat themselves twice. The vocals actually remind me of DOWN IN FLAMES of all things, though they're mildly muddled, as is the recording to a certain extent. The second side's single song has the singer babbling incoherently over a single note/chord dirge, with occasional B-side-of-*My War* informed changeups and feedback squalling over everything. (Dan) (5-song cassette, no lyrics included, 518 Garrard St., Covington, KY 41011)

**DEVON WILIAMS** – Anyone else who came of age in the late '90s and spent their pre-teen/teenage years weaning on the once sweet juices of Epitaph's Punk-O-Rama comps may remember this dude's other band OSKER."These are well put together bittersweet, melodious, pop songs with strings. Do I like this? Do I reluctantly like this? Is the listening experience somewhat autobiographically rich? Of course. All of the above. Bong inclusive, folky, crooned poppy psych jams. (Paul) (15-song cassette, no lyrics included, www.burgerrecords.bigcartel.com)

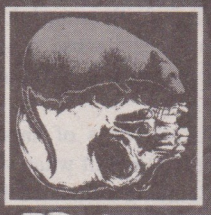
# TOLIVEALIE
## FASTCORE RECORDS

**HUMMINGBIRD OF**
DEATH - SHOW US.. CD+

*22 ripping blasts that destroy everything. Full songs for an epic release. Bonus enhanced CD content. MUST HAVE fastcore.*

**XBRAINIAX**
HAIL FASTCORE CD

*Lightspeed hyper blast-core barrage. Contains every song from one of the fastest bands around. +99 songs ala NEOS, DRI, & LARM*



**DEATHRATS**
SELF TITLED 7"

*Noisy female fronted hardcore from DC. Limited to only 300 copies. If you like PUNCH, SICK FIX, or GOMEK, you'll flip over this!*

**TOLIVEALIE.COM**

*Webstore is finally back + 4 new releases*
*Visit: http://www.tolivealie.com/webstore*

# REPULSION RECORDS

**3 New Releases!**

**White Night/Street Eaters**
7"

**Gumbi – Ritual 7"**

**Bored Games - Party 'Til You Puke**
10"

**Repulsion Records**
**2431 N. Pierce**
**Milwaukee, WI 53212**
**Myspace.com/repulsionrecs**
**(real website coming soon!)**

# TOXIC RANCH RECORDS

**Arizona's roadside attraction for over 20 years presents:**

**Tucson Punk and Hardcore:**

Besmirchers "Besmirch and Destroy" CD
XWalrusX/Important Documents
Split 10" LP
Swing Ding Amigos
"Mongolita Chronicles" CD
Digital Leather s/t CD
Feast Upon Cactus Thorns s/t CD
Knockout Pills s/t LP or CD
Shark Pants "Porno Snakehead" CD

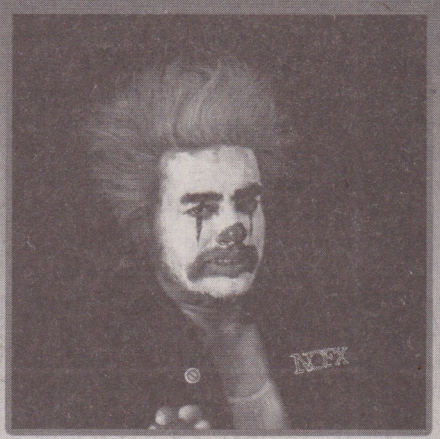
**$12 Each Postpaid in the USA**

Visit the Record Store "Too Tough To Die"
in Person: Toxic Ranch Records
424 E 6th St
Tucson, AZ 85705
520-623-2008

also over 3000 items online at:
www.ToxicRanchRecords.com
Mail Order since 1980!!

**DEAD TO ME**
**AFRICAN ELEPHANTS**
LP $11.98/CD $9.98
OUT NOVEMBER 10TH!

**FAT WRECKTROSPECTIVE**
3 CDS CONTAINING FAT'S GREATEST HITS,
UNRELEASED TRACKS & RARITIES,
AND THE ENTIRE FAT CLUB 7" SERIES!
$19.98 - OUT NOVEMBER 24TH!




**NOFX**
**COKIE THE CLOWN**
7" $4.98/CDEP $6.98
OUT NOVEMBER 24TH!

FAT WRECK CHORDS

WWW.FATWRECK.COM

# ZINES

*Send zines for review to: MRR, PO Box 460760, San Francisco, CA 94146. Please include the following info on a separate piece of paper with your zine: postpaid price, international price, do you take trades?, size, copied or printed?, number of pages, language, mailing address, website address, email address.*

**Reviews by:**
**(DA) Diane Anastasio**
**(JD) Judy Balmin**
**(JB) Julia Booze**
**(LG) Layla Gibbon**
**(DG) Dan Goetz**
**(BG) Bob Goldie**
**(CH) Cassie Harwood**
**(MJ) Meredith Jones**
**(MM) Marissa Magic**
**(JM) Jeff Mason**
**(CR) Casey Ress**
**(CI) Cissie Scurlock**
**(DS) Dionne Stevens**
**(VX) XYosefX**

**AVOW /** $2 ppd
8.5 x 5.5 – printed – 48 pgs
I was skeptical at first only because this type of journal has been in my valentine box before, or so I thought. Instead of some bummed out-aging-alcoholic-pseudo-hipster dude representing his interest in Bukowski lifestyle-isms (no disrespect to the man of course, RIP) or boring me to tears with personal stories that I am unable to build a relationship with, I got five stories that were uniquely styled and utterly interesting to me. Unfortunately I am not well read enough to offer a comparison as to which writer I feel this person's style does represent. To me, the stories were both riveting and original. The thought of a world without cats fills me with terror and sadness. It has also been said that the fart was the first joke, and I agree. I laughed and I cried! I highly recommend this to short story enthusiasts and those on the fence. You will not be disappointed. (DS)
Keith Rosson / 2634 SE Morrison / Portland OR 97214

**CHERIBIBI** #4 / ?5
8.25 x 10.25 – printed – 92 pgs – French
Wow! Aside from barely being able to translate the French words, I can say that this magazine is absolutely fantastic! I'm not sure how previous issues are set up, but this huge edition is largely centered on underground African American culture of the '60s and '70s. The layout and overall aesthetic of the magazine is amazing, with a few pages of color mixed in as an extra bonus. Highlights include articles on the Black Panthers, the Last Poets, and black underground cinema (featuring an interview with Melvin Van Peebles). There is also a lengthy interview with the legendary rocksteady and early ska king Alton Ellis, a feature on Indonesian punk, and an interview with French punks Inner Terrestrials. It's magazines like this that will hopefully keep printed media alive. All power to "culture populaire"! (BG)
On Y Va / BP 17 / 94201 / Ivry sur Seine cedex
www.cheribibi.net

**COMMUNICATING VESSELS #21** / $?
7 x 8.5 – printed – 44 pgs
The author's smug and sometimes melodramatic disposition turned me off from the get-go, but *Communicating Vessels* is still OK for what it is. Content includes an extensive letters section that often has the author responding to criticism from readers, articles, reprinted anarcho poetry, a comprehensive history of surrealism in the Middle East, a piece on Portland's St. John's Bridge and its urban legends, and a rant on why the author doesn't own a cell phone and is indifferent to whether he has a landline at any given time. (DG)
PO Box 83408 / Portland, OR 97283

**COMPLETE SILK CITY SERIES /** $3 + postage
8.5 x 5.5 – copied – 88 pgs
Very reflective fictionalized first person stories of the ancestral weight of a bunch of neighborhoods in Paterson, New Jersey. Seems to be an unedited compilation of what came out originally in smaller bites, so each section has an introduction that doesn't seem to fit with a larger narrative because it acknowledges the reader again and again as if we hadn't met yet. Has a sort of soft focus on reality, muttering through events by telling honestly but leaving details to be surmised. I tend to prefer writing that is more about showing than telling, but these stories are interesting and they carve out a working class identity specific to the East Coast. I think the presentation is very beautiful and put together with an eye for the antique, forgotten, miserable, and deranged. (JB)
Cup & Saucer Press / 160 South 3rd St. Apt. 3 / Brooklyn, NY 11211

**THE DARKNESS TO THE WEST** / $?
5.5 x 4.5 – p-rinted – 42 pgs
It's a bit of a copout to always hide behind the guise of "not my thing," but I'm holding a novella in my hands. It's not a zine at all, but a short novel. I work 70 hours a week and I haven't read a full book in three months. I am not reading anyone's novella. Sorry, but every time I crack a page, my stomach starts churning, and my head spins in waves. I can't read this thing. Sorry. (CI)
Punch Drunk Press / 1075 Reed Avenue / San Diego, California 92109

**DID IT MYSELF** / Free?
5.5 x 8.5 – copied – 14 pgs
Just when I thought steampunk was dead, this little collectively-produced DIY zine invades my mailbox and provides me with the tips and tools I will need to survive in the approaching post-2012 world. While I appreciate that this zine is meant to act as an alternative to sitting around and surfing the net, the recipes and guides that it offers are fairly antiquated and haphazard, often calling for tools that not even my farming great-great-grandparents owned, like a hand-coffee grinder. Who has access to one of those in this day and age?! Despite this minor setback, this zine could prove to be useful to all of you steampunks out there who cannot seem to figure out how to afix the gears from the inside of a circa-1928 clock onto your leather suspenders and woolen lapels. Plus, there are recipes for jam, incense, guitar slides, and sewing tips. (DA)
1201 Collective / 79-865 Ciego Drive / Bermuda Dunes, CA 92203
www.1201collective.com

**DOGGEREL** / $?
8.5 x 11 – copied – 16 pgs
*Doggerel* is an "art" zine that features photocopies of cut-and-paste collages. I didn't think much of it and I don't have anything to say about it. (CI)
collecteddust.blogspot.com
vincentenial@hotmail.com

**DORIS #27** / $2.50
5.5 x 8.5 – copied – 28 pgs
I have been randomly picking up *Doris* at shows and record or zine stores for over ten years at this point, I am sure. It's reassuring that it still exists, but I don't always grab the new issue. Sometimes it does just hit the spot. As the years have progressed Cindy has gotten a lot more reflective, and this issue contains a few ruminations on discovering punk and the culture of people who aim to exist outside of the constraints of job, TV, then bedtime... There's a piece on a tour her band did, with a big shout out to the Pittsburgh punks who are making their own culture in the ruins of a former industrial city. Another's about buying a house with her sister, which has a rad part about shouting to each other from their respective bedrooms, the eternal sibling communication method. (LG)
Cindy / PO Box29 / Athens, OH 45701

**THE EAST VILLAGE INKY** #42 / $3
5.5 x 4.25 – copied – 38 pgs
Why did I get a zine on parenting? I mean, I'm not trying to dis parenting or family or whatever, but this is a subject I don't give a shit about. Honestly, child rearing kind of grosses me out. The only time I think or talk about birthing and child rearing is to discuss the social implications of it—as a woman the time you will be the most repressed in yr life is in birthing/rearing children, 'cuz the USA kind sucks that way (most of the world actually). This issue is about going to sleep away camp, something I never did, and the only things I know about it are what I've culled from horror movies. I'm sure this is really great but to me it's kind of like listening to my friends relate cute anecdotes about their puppy (not trying to compare puppies to children but it's that whole "isn't this cute/endearing/funny/scary/whatever" type story) I just don't care, you know? (MM)
The East Village Inky c/o Ayun Halliday / PO Box 22754 / Brooklyn, NY 11202
ayun@ayunhalliday.com

**EVIL MINDED** #4 – 4$ US 6$ world
11 x 17 – printed – 26 pgs
This thick stock, nicely printed noisy Spanish style modern japcore fanzine was another jewel stuck in my slot this month! The artwork and layout really appeal to my senses. Hand drawn backgrounds layered with decent resolution photos give texture. Readable text is abounding with reviews and interviews, not overdone. Quality material but most importantly the effort does not come off as generic or half assed. Perhaps my perspective is naive, and maybe that is improper criteria for reviewing this type of material? Nah, that is very much what I am drawn to, and you probably have aesthetic preferences yourself, no? If you like Morpheme, Botellon de Castigo, Kriegshog, and or Hellkontroll then request a copy of *Evil Minded*. I deem it worthy of your archives. (DS)
Tom M. / 2964 Winter Garden Unit D / Lexington, KY 45017
zine4musicaldestruction@hotmail.com

**FILTER** #18 / $2
5.5 x 8 – copied – 16 pgs
Arthur *Filter* does this short comics zine. Each page is one gag, some of which seem to be related to events in his area (Vermont). His drawing and scrawled handwriting remind me of the brilliant John Callahan, but Callahan's greatness ain't his drawing. I didn't find the comics particularly funny or insightful. My mom liked 'em a little better than I did; her tastes are more conventional (and less critical) than my own. (JM)
PO Box 345 / Putney, VT 05346

**A GUIDE TO PICKING LOCKS** #1 / $?
9 x 7.5 – printed – 85 pgs
This thick, rad looking, neon watermelon colored zine tells no lies in its title. It's a technical guide to building lock-picking tools for different kinds of locks. According to the author, a custom made set is vastly superior to a store bought one. The tone of the writing is often humorous and making jokes on people who are not part of the non-poser locksmith community and are thus piddling pooh-butts. It's not mean or anything, it's just that funny expert/pro/hobbyist thing where they think trendy amateur fools are a dime-a-dozen and, after they get played by you, they should just go back to kindergarten. It's certainly fitting that the publisher is CrimthInc. Let it be known, you must have certain tools in order to make the lock-picking instruments described in this book. And you must be down with springy shanks and vice grip jigs. Future issues will hopefully instruct how to use the instruments. (JD)

**KING-CAT** #70 / $3 + 2 stamps
9 x 6 – copied – 36 pgs
John Porcellino brings us the 70th issue of his long running *King-Cat* zine. He has now been making these books for twenty years. It's not a joke or a game. He loves his cat. He's often depressed. But he is a regular as I don't know what when it comes to putting out this chronicle of his daily thoughts and events. The highlight of this issue is a recounting of once meeting a old timer artist randomly in a small town and then recently returning, fifteen years later, to check up on him. Other content you'll find are wispy one page or one frame comics (many about the cat) and a top forty list that includes watching Geto Boys on YouTube, Modern Lovers, and more than one mention of his cat. If you don't like cats you should probably just fuck off. (JD)
John P. / PO Box 18888 / Denver, CO 80218
www.king-cat.net

**LEARNING GOOD CONSENT** / $3.50 ppd
8.5 x 5.5 – copied – 46 pgs
I got this from Alex's zine distro at a show at my house. It is a compilation zine, put together by Cindy Crabb (of *Doris* zine, riot grrrr press, of brilliance in general) on the subject of consent, picking up where the *Support* zine left off. If you aren't familiar with these zine projects I recommend investigating them, (go to their website, or Microcosm has them too) because they are for everyone, not just survivors of abuse or sexual assault or rape. Basically, *Learning Good Consent* is a very mixed group of writing, some of it more personal and some matter of fact. For example there is a huge list of questions to ask yourself and potential partners, almost like a worksheet, to get you started thinking about consent. There is an excellent article by Nick Riotfag about the consent dynamics of queer relationships between male-bodied people that has such an amazing and perceptive well-written analysis of gender socialization and constructs. I felt highly informed despite my own identification as a female practicing *mostly* heterosexuality. There are some worksheets (from the Philly Stands Up collective that works with both survivors and perpetrators to deal with sexual assault) that go over ways to understand what is and isn't consent and to find ways to deal with and break patterns. Also the Down There Health Collective has a workshop on Sex and Communication and they included the discussion points, goals, and tools around this topic such as assumptions of gender, power, privilege, boundaries, sexually transmitted diseases or infections, and so on. There's lists of abusive behaviors that one could use to identify what they are experiencing/imposing, communication tips, basically an

incredible resource. I strongly urge people to pick this up, especially if you don't think you need it or know anyone that needs it. We need to be aware of the issue of consent and we need to have information available to people who are often isolated, ashamed, stuck, and unable to really change things by themselves. This zine is just a starting off point, really, but I think it's extremely important and I'm so grateful that it exists. (JB)
www.dorisdorisdoris.com

**NO GODS NO MATTRESS** #4 and #5 / $2 ppd USA, $3 world
8.5 x 5.5 – copied – 28 & 40 pgs
I laughed at the title of this one, and often times through out reading these two issues. Don't be fooled though, there are a lot of serious subjects within these pages. I was actually surprised how good the writing is, because of the sort of juvenile tone here and there, and some of the doodles that accompany the text. This writing is kind of your typical traveler/crusty/anarcho/train hopper fare but it isn't all drunk punk dribble, a lot of it is fierce and perceptive and radical. I really enjoyed the reflective nature of her travels, like talking to the ocean, running into people she met across the country years before, discussion of being sober, dealing with idiots on Greyhound, scamming, and how white people deal with race issues in Oakland especially with regard to the rallies that followed the assassination of Oscar Grant. Some of her ranting is really condescending and a little ill-informed, but that is what makes it brave and beautiful. (JB)
Enola D. / 3088 King St. / Berkeley, CA 94703

**PM PRESS: THE PRISON-INDUSTRIAL COMPLEX & THE GLOBAL ECONOMY** #4 / $3
8.5 x 5.25 – printed – 24 pgs
Here we have the latest edition of the educational pamphlet series put out by PM Press, each one focusing on a different topic. This volume is extraordinary and highly recommended to anyone who wants to learn about the insidious connection between corporate capitalism, the "War on Drugs," and the current prison-for-profit system that exists in the United States today. The situation is frighteningly Orwellian and surreal. For example, the US prison population has more than tripled in the last two decades, and this nation has over five-million people either behind bars or on parole or probation. Rather than reflecting an increase in crime, however, these alarming numbers reveal a growing for-profit scheme where corporations and government interests collude to create a powerful apparatus similar to the military-industrial complex. What really stands out for this review is that the articles within these pages are perfectly concise and comprehendible, allowing for just about anyone to garner a better understanding of this subject without feeling as if he or she were reading a dissertation. You would really be doing yourself a favor by reading this; you'll never look at incarceration the same way again. (BG)
PM Press / PO Box 23912 / Oakland, CA 94623
www.pmpress.org

**PUNK LIFE** #41 / $?
8.5 x 5.5 – copied – 44 pgs
At first I was having a tough time trying to see past the horrendous grammar that made reading this quite tricky, but next thing I knew I had read the entire issue cover to cover and was quite amused. The zine is mostly a personal endeavor, but the editor's little asides and numerous footnotes had me turning the pages. Most of this issue centers on experiences at a Warped Tour show, which is a bit surprising considering the guy who writes this must be at least in his late 30s according to some of the information he reveals about himself. I thought Warped Tour and tricks were for kids! But he must be a kid at heart because the overall feeling of the zine is lighthearted and open-minded. There is an enjoyable writing about the show *Freaks & Geeks*, which I found interesting since I discovered that gem of a short-lived program myself recently. There's also frequent mention of the Indonesian punk bands, particularly Superman is Dead. Filling out the pages are a collection of punk fliers, old and new. Definitely an interesting effort worth checking out for a buck or so. (BG)
Don Irwin / 2601 Sinclair Ave #9 / Concord, CA 94519
omdharma@hotmail.com

**RAZORCAKE** #52 / $4
8.5 x 11 – printed – 112 pgs
I'm not a regular reader of *Razorcake*, and there's probably a reason for that, though I'll occasionally skim through the latest issue if I'm bored and one is sitting around. I don't see this changing, but there were some enjoyable columns. I was a huge fan of *Tight Pants* zine, as well as Maddy's brief stint as an *MRR* columnist, and it's good to see her still doing her thing here. Liz O's piece on public transit in LA was interesting, as was Jim Ruland's story of someone's suicide by running in front of the train he was riding on. But of course the theme of a lot of this is "our ambition in life is to get as drunk as possible (on PBR of course) and play pop punk," which I can't relate to. The interviews with the Brokedowns, the third installment of an interview with Tiltwheel (go figure), the Coathangers, and Fallujah 71 are nauseating and full of incestuous inside jokes (who the fuck starts an interview with a question about a porn collection?), and the one with 16 is a bit better, probably because Matt Average is at the helm. And then there are the usual reviews and jibba jabba. (DG)
PO Box 42129 / Los Angeles, CA 90042
www.razorcake.org

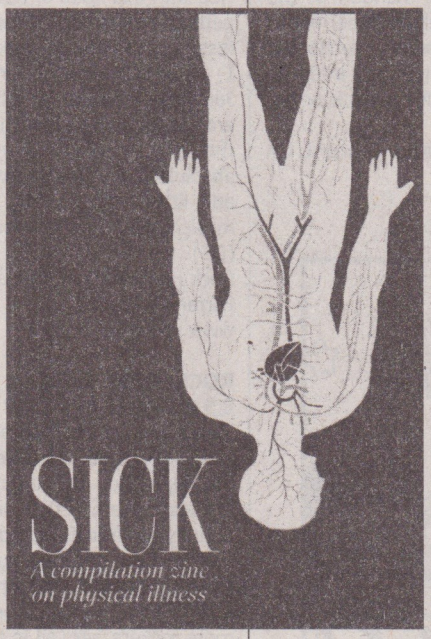
**ROCK HARDI** #38 + cd / 7 euros
8.5 x 5.5 – printed – 68 pgs – French
A French zine filled with features on Gun Club, Dominic Sonic, Serge Clerc, Micragirls, Wonky Monkees, Hurly Burlies, Non, and several others. It is reminiscent of the Japanese rock mag *Doll*, which doesn't seem like my cup of pee either. I mean the mid-tempo garage rock CD that came free with this issue of *Rock Hardi* is definitely not getting a second chance—I kept waiting for a fast one or even a stomper, but there were none. I do like reading French zines better than Japanese however. Of all the languages considered foreign, French is the one that I understand the best, hooray for me! This rock zine is absolutely overflowing with interviews, reviews, and little cartoons etc, so somebody into the music/scene covered would probably be stoked. (DS)
Rock Hardi / 3 rue Beausoleil / 63100 Clermont-Ferrand / France
www.rockhardi.com

**ROCKTOBER** #47 / $4
8.5 x 11 – printed – 112 pgs
This is my first encounter with *Rocktober*, but it absolutely rules. It's based in Chicago, and I get the impression that it's distributed primarily but not exclusively in that area. Regardless, there's entirely too much packed in here to comment on it all, but the coverage runs the gamut from Ron Asheton and Lux Interior tribute pieces to a Jay-Z interview to articles on various '50s and '60s roots rockers, etc. all in the same magazine. It's cool because it's the product of the eclectic tastes of the number of different contributors. The writing is generally informed yet entirely without pretension. The later part of the magazine consists of generally brief record reviews and various music-themed comics that don't seem cohesive at all, but are amusing nonetheless. (DG)
1507 E 53rd St. #617, Chicago, IL 60615
www.rocktober.com

**SHOES #7 /** $2 or trade
5.5 X 8.5 – copied – 68 pgs
This zine compiles every interview that the writer Nathan has ever done, including a Margaret Thrasher thing he did for *MRR* and others he did for *Punk Planet*. The most interesting interviews are the ones with "ordinary people." These two punk girls who went to Ireland and worked with pro-choice groups, who dismantle the language and tactics of each side, as well as the cultural significance of birth control and a woman's right to choose. There's an interview with a sex worker, and organizer Sue Davis, who describes the Salvation Army as femi-nazis! It's a great, contradictory, and fascinating interview and provides an in-depth look at the true underclass of society. How women negotiate for their own space on their own terms when they are treated

as disposable by those they work for, and those who are supposedly there to protect them. There's an interview with a guy who has created a niche for himself as a purveyor of weirdo records for the Canadian Broadcast Corporation, and a lady who runs a punk bar. This makes for interesting reading—there are a few dull interviews, but the good ones make up for it. (LG)
Nathan / PO BOX 1986 / Corunna, Ontario N0N 1GO / Canada

**SICK: A COMPILATION ZINE ON PHYSICAL ILLNESS** / $4
5.5 X 8.5 – printed – 88 pgs
Everyone needs to get their hands on this zine immediately. This compilation of nineteen people's experiences with physical illness confronts issues of support and care within radical and DIY communities, as well as issues of silencing and secrecy, as productive dialogue about illness rarely has a space to exist amidst raucous punk shows and frenzied activist organizing. This zine is immensely important not only for those who experience physical illness, but also for those who have never had to deal with such issues, as the contributors provide powerful insight into the ways in which those with illnesses cope within our communities, as well as, tangible ways of supporting people, and advice for navigating the health care system. The writings reflect on an extensive range of physical illnesses, from kidney disease and degenerative disc disease, to Crohn's and Lyme disease, and they also point to the monumental variety of emotions, from isolation to hopelessness, that people are forced to deal with. *Sick* provides a space for the voices that have been silenced in our communities to emerge, and it is an invaluable resource for those who experience physical illness and their allies. (DA)




illnesszine@gmail.com
sickzine.blogspot.com

**SLINGSHOT** #101 / $1 or trade
11.5 x 17.5 – printed – 16 pgs
I never know what to say about zines when it seems like everyone already knows/should know about them. Lots of articles concerning activism, politics, environment, and things in that vein. This issue covers climate change, ditching capitalism, health care, and resistance, resistance, resistance. *Lots* of information. As always, worthwhile. (MM)
Long Haul / 3124 Shattuck Ave. / Berkeley, CA 94705
www.thelonghaul.com

**THE SOVEREIGN** #3 / $2
11 x 17 – printed – 16 pgs
This political newspaper is based out of New York City, and is available free there. The paper largely touches on national issues, with Obama and Cheney headlining the two cover stories. Some of the material inside is the type of thing I'm impressed by, such as Al Gore's financial stake in fake-ass "green" issues, such as "cap and trade" emission legislation. There is also reporting on the federal government's complicity in the US's 9/11 attacks. I like this kind of thing, but one thing I can't stand is the call for "a real investigation." If the system's rotten, and indeed it is, I feel effort is better invested in providing food, shelter, and security outside of the system than in pushing the government to do anything. It's gotta go anyway, right? So I am bummed on liberal politics, which these folks do support. But there are great pieces too, like an interview with the former head of a group that studied organ trafficking. This isn't a bad deal for $2, and if I could pick up a free one I would for sure. (JM)
PO Box 418 / New York, NY 10116
thesovnews.com

**STANDARD ISSUE** #8 / $4
8.5 x 11 – copied – 40 pgs
You Ottawa punk rockers are in luck. I would never send $4 for this, but that's the fault of the postal system, not the editor. In your nation's capitol, this is a freebie, and a good one. The content is locally focused, thankfully with a distinctive style. There is an interview with Ontario's #1 export, Germ Attak, a local scene report, and a story about the Gaga Weekend, a fest of sorts. Some of the material is aiming for humor, and they succeed more often than not. The comics in particular are trashy, dark, and hilarious. The reviews are done in the "shitty / not shitty" format, and some non-traditional subjects are examined, such as the size of other guy's dicks at the gym. Don't miss *Standard Issue* if you find one around. (JM)
PO Box / 87002 / Ottawa, ON / K2P 1X0 / Canada
standardissuemag.com

**TRUST** #137 / 2.50 Euros
8.5 x 11 – printed – 68 pgs
Another round of *Trust* magazine, this time accompanied by the wit of Voetsek and No Fun At All, as well as electro punks, Zosch and Egotronic. The *Trust* crew offers up a comprehensive list of touring bands and a pretty good record and zine review section, plus a couple of humorous columns and some pretty impressive graphics. And if that's not enough, check out the scandalous photo spread of Limp Wrist on the back inside cover. Hot. (DA)
Dolf Hermannstadter / Postfach 11 07 62 / 28087 Bremen / Germany
www.trust-zine.de

**TRUST** #138 / 2.50 Euros
8.5 x 12 – printed – 68 pgs – German
*Trust* is one of those zines that has been around for fucking ever, but that I haven't read. I can't read German. So in doing this review, I can pick out some band names and that's about all. What I do know is that *Trust* is like a glossier, slightly more commercial, and definitely more hardcore-focused version of *MRR*. In German. So, if that sounds like your thing, and you read German, check it out. Of course, if that *is* your thing, and you read German, then you already know this. Which makes me wonder if there's any point to this review. Oh, I did flip open randomly to pictures of John Joseph and one of my friends from the criminally underrated German band Zann, so that was cool. Hurray for the Cro-Mags, and hurray for Zann. (VX)
Trust-Fanzine / Postfach 11 07 62 / 28087 Bremen / Germany

**WELCOME TO FLAVOR COUNTRY** #18 / $1 or some stamps
4 x 5.5 – copied – 24 pgs
This is a very small, very short zine consisting of a series of autobiographical vignettes centered around particular songs. The bands he focuses on include Jawbreaker, Rollins Band, Nirvana, and Focused. Focused, for those of you who haven't had the misfortune of stumbling across them at any point, were one of the premiere Christian hardcore acts in the US during the 1990s. Yes, they were terrible, and while the author no longer shares their beliefs he still listens to their music. We all have our guilty pleasures from adolescence. The writing here is pretty good, but it's just not very engaging and it doesn't seem to go anywhere—I learned some things about the author, but I never felt like I wanted to learn anything about him. This left me lukewarm. (VX)
Kurt Morris / 14 Taft St. #3 / Dorchester, MA 02125
welcometoflavorcountry@gmail.com

# nov-dec// nine two four gilman

**Fri, November 13 • 7:30**
Imagika, Taunted
Psychomatic • 3 Lunas
Kamman Dawg

**Sat, November 14 • 7:30**
Christ On Parade
El Dopa • Acephalix
Streetwalker • Wartrash

**Sun, November 15**
Angtagony • SHTSL
Slaughter Box • Fallujah

**Fri, November 20 • 7:30**
Boats
TBA

**Sat, November 21 • 7:30**
The Fleshies
Underground Railroad To Candyland
Nobunny • Distant Voices
Out Of Spite

**Fri, November 27 • 7:30**
Assorted Jellybeans
Hectic
Davenport Totem • IV
Inoculators

**Sun, November 29**
Laudanum
Black Ganion (Japan)
In Disgust

**Fri, December 4 • 7:30**
7 Seconds
Classics Of Love
Static Thought
Wolves & Thieves
Why I Hate

**Sat, December 5 • 7:30**
Pathology • Warscythe
Thousandswilldie

**Fri, December 11 • 7:30**
Everything Goes Cold
TBA

**Sat, December 12 • 7:30**
Annual Birthday Bash
awesome bands TBA

**Fri, December 18 • 7:30**
Ceremony • Skin Like Iron
Pressure

**Sat, December 19 • 7:30**
Velvet Teen
Litany For The Whale
Remainders
Build Us Airplanes
Cannons and Clouds

Shows are $7-10 and doors usually open at 8:00 pm; bigger shows at 7:30pm. Come an hour early to volunteer (and get in free!). $2 yearly membership required. All ages! No alcohol! We do not welcome violence or racist, sexist or homophobic behavior...

**924 Gilman St. • Berkeley, CA**
www.924gilman.org • (510) 524-8180


STICK IT IN YOUR EAR!

South Carolina's Orchard of the Living serve up an offering of crust, stoner rock and sci-fi experimentation in a hard-hitting debut

iTunes / Napster/ AmazonMP3
eMusic / Shock Hound

CD available at
Interpunk.com / CoopDistro.com
Earshot (Greenville, SC)

visit Orchard of the Living and listen in
myspace.com/orchardoftheliving

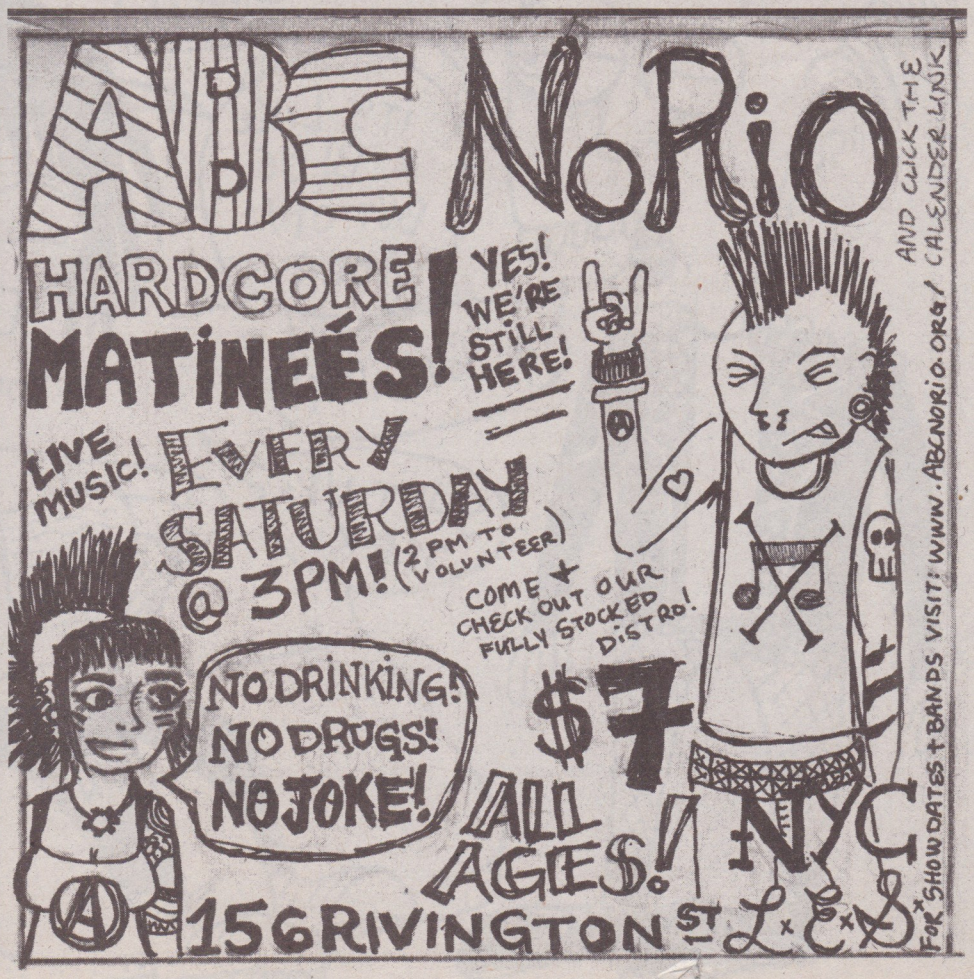
THE SHITTY LIMITS

BEWARE THE LIMITS

NEW LP OUT NOW

SORRY STATE RECORDS

www.sorrystaterecords.com



MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA
94146-0760

PRESORTED STANDARD
US POSTAGE PAID
SAN FRANCISCO, CA
PERMIT No. 728

# MAXIMUM ROCK N ROLL!